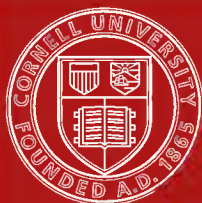


THE
SWORD DANCES
OF NORTHERN
ENGLAND

BY
CECIL J. SHARP



LONDON:
NOVELLO AND COMPANY, LIMITED.

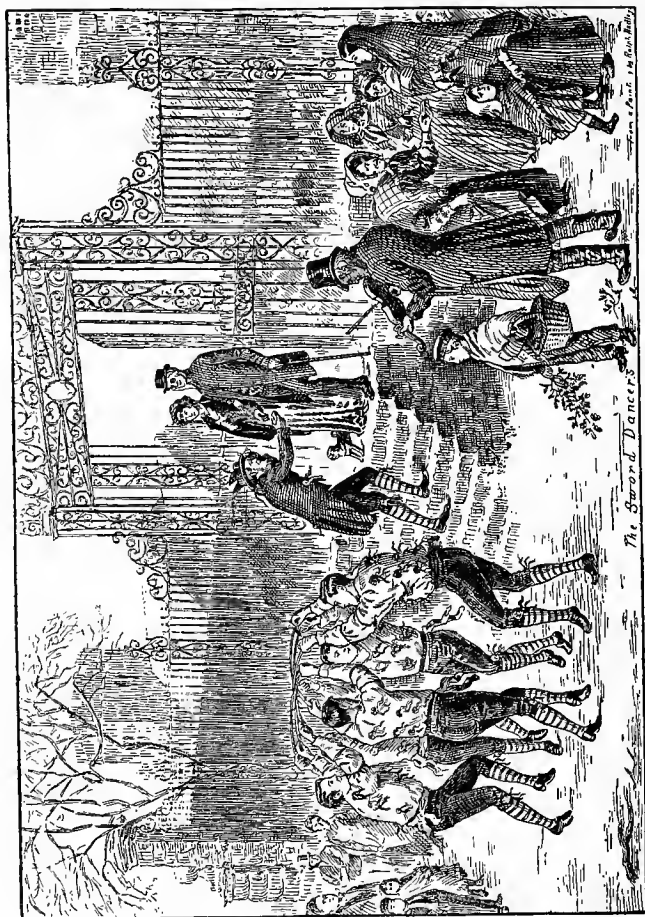


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The Sword Dancers

EARSDON SWORD-DANCE.

THE DANCERS HAVE JUST TIED THE NUT AND ARE "STEPPING" (see p. 83).

THE
SWORD DANCES
OF
NORTHERN ENGLAND

TOGETHER WITH
THE HORN DANCE
OF
ABBOTS BROMLEY

COLLECTED AND DESCRIBED
BY
CECIL J. SHARP.

LONDON: NOVELLO AND COMPANY, LIMITED.

*This Book is issued in connection with "The Sword-Dances of Northern
England: Songs and Dance-Airs," by the same Author.*

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TO
C. Lennox Gilmour.

PREFACE.

THE Author wishes to acknowledge the kindness and friendly help he has received from the dancers whose performances are described in this book, especially from Mr. T. Armstrong, the veteran Captain of the Earsdon team, and Messrs. Spence, Wragg and Harrison, the leaders respectively of the Earsdon, Grenoside, and Kirkby Malzeard dancers. He is also deeply indebted to Mrs. Eden, the Rev. Reginald and Mrs. Gatty, Dr. Michael Foster, Mr. J. E. Taylor, Mr. Parker Brewis, and Mr. W. Mill, and many others whose names are too numerous to mention, for the valuable and generous assistance they have, in one way or another, given him in the course of his investigations.

To Mr. E. Phillips Barker the Author owes a large debt of gratitude, not only for reading the proofs and bringing a wide, practical knowledge to bear upon his criticisms of the technical portions of the book, but also for materially helping him in the writing of the Introduction, of which he is to be regarded as joint-author.

Finally, he wishes to thank Mr. Ralph Hedley and the proprietors of the *Newcastle Weekly Chronicle* for permission to reproduce the former's picture in the frontispiece; to Mr. W. Mill and Mr. A. Parker for allowing him to print the photographs facing p. 46 and p. 105; and to Messrs. James Bacon and Sons (Leeds and Newcastle) for permission to reproduce the photograph facing p. 51.

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INTRODUCTION.

OF the four sword-dances described in these pages, two were collected in Yorkshire, one in Durham, and one in Northumberland. The long-sword Yorkshire dances differ very considerably from those gathered in the more northern counties, where the short-sword or "rapper" is used. The particular dances selected for publication are, I believe, typical examples of the two species of sword-dance.

The Abbots Bromley Horn-Dance is included for several reasons. Firstly, its movements, though few and very simple, possess a peculiar and characteristic beauty which makes it worthy of publication. Secondly, though the horn-dance is well known by repute to most antiquaries, and has often formed the subject of remark and discussion in archæological works, its figures have not yet, so far as I am aware, been technically described. Finally, the horn-dance and sword-dance, as I shall presently show, belong so far to the same order of ideas, that their juxtaposition is by no means inappropriate.

The purpose of this book is primarily practical. Its design is to place before those who are interested in the revival of our national dances some examples of a particular type of folk-dance which has not hitherto attracted the attention of collectors, and to present these in such a form that they may be learned without the aid of a special instructor and by those who have never seen the dances performed. Whether this object has been attained must be left to the decision of those to whom the book is addressed. It can however be said in all sincerity, that no trouble has been spared to note the dances with all possible accuracy, and to find simple and unambiguous language in which to describe them.

The sword-dance, like the Morris, is traditionally a man's dance. It is essentially an indoor dance, and can be performed in a room of ordinary size; its movements are vigorous, and the figures so varied and intricate that the performance makes equal demands on both mind and body.

To the folk-lorist the dances will make a different appeal. The sword-dance very obviously bears upon it the stamp of a high antiquity: its roots, stretching far into an unhistoried past, take hold upon the primal needs and rudimentary beliefs of primitive man. The whole folk-dance, indeed, is a riddle of which the answer, if we could but read it, would materially add to existing knowledge of the religious ideas and ceremonies, the dim faiths, fears and aspirations of our remotest ancestors. Doubtless the sword-dance is now and has been for innumerable generations practised for its intrinsic æsthetic and social qualities, and primarily for the sake of mere entertainment; yet originally there was in it another and deeper purpose. To discover that purpose is to solve a problem of great complexity. In an attempt to recover the significance of customs whose beginnings lie wrapped in the haze of prehistoric times, and whose inner meaning has been lost perhaps for ages before the observer's eye was turned on them, there is a wide field for difference of opinion, for different marshalling and interpretation of too scanty facts which must so often be eked out by more or less precarious conjecture. For the solution now to be offered, the writer does not claim that it is either final or original: he has only endeavoured to give, conformably to the scope and intention of this book, a coherent expression to a view which in his opinion agrees with the evidence previously acquired, and especially with the new evidence available in the dances now for the first time published in a detailed form.

What is a Morris-dancer? Anyone who is familiar with the normal Morris-dance of the Midlands and the South of England will be ready with an answer. But let him question the sword-dancers of Grenoside and Earsdon, and he will

find them also insisting that they are Morris-dancers. Next let him follow up a few vague, verbal clues of supposed Morris-dancers, in the hope of discovering the Morris-dance proper: he will find time after time that he has been sent in quest of mummers—a class to him quite distinct. In due course it will dawn on him that the sword-dancer of Northern England, the Morris-dancer of the Midlands and the South, and the mummer of all England and Scotland, are in the popular view as one, and pass under the same name. This is at least a significant point: a common name suggests other points of community—perhaps community of origin. Let us see whether further evidence will justify the ascription of a common source to these three forms of folk-entertainment.

The sword very naturally suggests itself as a starting-point. It is obviously the very life and soul of the sword-dance. In the mumming drama we find it playing an invariable and essential part which must be reserved for later notice. For the present we will concentrate our attention upon the Morris-dance proper, with which its connection is at first by no means so evident.

To this day the procession of Morris-dancers at Bampton (Oxfordshire) is headed by a man who carries a sword impaling a cake decorated with flowers and ribbons. The same custom was observed at Ducklington, Field Assarts and Leafield (Oxfordshire), Sherborne (Gloucestershire), and probably at many other places as well. Again, at Ruardean, Mayhill, Cliffords Mesne, and other villages in and around the Forest of Dean, the leader of the Morris-procession carried two swords, one in each hand, which he manipulated in a very skilful manner.

In Johnson's Dictionary (1755) the Morris is defined as "a dance in which bells are jingled or staves *or* swords clashed"; and Miss Burne in *Shropshire Folk-Lore* (p. 478), records that "some call the staves wooden swords," and prints a document (1652) in which mention is made of a "morrice-daunce . . . with six sword bearers," one of whom,

Thomas Lee, "was most abusive." In two passing notices we seem to catch a hint of the transition from sword to stick in the dance itself. Bell (*Ballads and Songs of the Peasantry of England*), in his note on a Durham sword-dancers' song and interlude, says that the Devonshire peasants had a similar performance, with laths for swords. Wright (*Dialect Dictionary*, s.v. Morris) records a Northamptonshire stick-dance, called the "Bedlam Morris," containing a figure which is otherwise only known in sword-dances. More direct evidence may be cited. At Flamborough (Yorks), where the sword-dance is still performed, the dancers use stout wooden swords, made of ash; and in Sussex, Miss Lucy Broadwood tells me, the mummers, without actually dancing, still preserve traces of the circular sword-dance movement, and carry wooden swords which they lock together in the usual way.

With these indications of the sword's mere presence we must, so far as tradition and observed custom go, rest content. And so far indeed, it might be urged that in the sword-dance and Morris-dance the sword was merely a theatrical property, a convenient instrument for the purpose of the dance, like the broom in the broom-stick dance and the flail in the flail-dance, choice naturally falling on the sword in days when many wore and more possessed that weapon. Yet it is hard to think that even so it would be the obvious implement of the dancing peasant? An examination of the possible significance of the sword in its relation to the Morris may carry us further.

For the Morris-dance of Mid-England, Mr. Percy Manning (*Folk-Lore*, viii. (1897), pp. 307-324) has gathered some most important facts.

He has shown that within living memory it was the custom in certain Oxfordshire villages to kill an animal for the purpose of a feast, at Whitsuntide and other Morris festivals. At Kirtlington, for instance, on the Monday, Tuesday and Wednesday after Trinity Sunday, a man walked before the

Morris-dancers carrying on his shoulders a lamb decked with ribbons and with its legs bound together. On the Wednesday it was killed and made into pies, one of which—the “head-pie”—contained the animal’s head with wool intact. These pies were afterwards cut up and distributed, special virtue attaching to the head-pie, which could only be bought whole for a shilling. At Kidlington a similar “Lamb Ale,” with some differences of detail, took place on Whit-Monday: a feast on the flesh of the lamb closed the proceedings.

Another custom formerly prevailing among certain villages on the western border of Oxfordshire, near what was once the great Forest of Wychwood, was the “Whit Hunt.” These villages joined in hunting and killing three deer. The deer were skinned, the heads and antlers going to the three men who were first in at the death, while pieces of the skin were distributed as bringing luck. During the Hunt we learn that at Ducklington (selected by Mr. Manning as typical of the group), at Bampton (where this part of the custom still survives), and presumably in the other villages concerned, Morris-dancers went through the village, a man walking at their head with the large cake impaled on a sword to which reference has been made.

Indications of a similar custom might have been seen, as recently as seven to ten years ago, at Abingdon (Berkshire), where the Morris-dancers were preceded by (1) a man bearing a pair of ox’s horns mounted on a pole; (2) the “Mayor,” carrying a money-box attached to a scarf round his neck, and a sword, or rather fencing foil, wrapped in white rag and decked, point and hilt, with white ribbons; (3) the “ex-Mayor,” holding a wooden cup or chalice, called “the glass,” ornamented with a bull’s heart in silver.

Now an outstanding feature in the religion of primitive communities is the periodic slaughter of some animal to provide a clan-feast. This was not at all a mere merry-making: it was a solemn sacrament. The primitive mind drew no very clear line between its dimly conceived clan-deity, the

human members of the clan, and the sacred animals of the clan herd. There was close kinship between gods and men, men and animals, animals and gods. The clan, regarded as a common mass of flesh and blood, the clan god and the sacred animal strangely linked with his life, were of one kindred. To cement the bond between the members of the clan, and between the god and the clan, the most obvious means was that god and men together should be sharers in a ceremonial feast, together drinking the blood and eating the flesh of an animal victim in some mystic way identified with the god himself, the communion thus established, in the distribution of a divine life immanent in flesh and blood, conferring benefits on all the human participants.

It was not till a later stage of religious development that the victim so sacrificed was conceived as an oblation: godhead had grown less brotherly and more majestic, to be propitiated with gifts like the great ones of the earth; no longer as mystic eater and eaten to be present at our table and form our food.

Now may we not still see in the lamb-pies of Kirtlington, in the "lamb-ale" of Kidlington with its feast on the flesh of the slaughtered lamb, and in the final banquet of venison in the Whit Hunt, the last vestiges of the older sacramental sacrifice? And may we not see the same in an Easter Monday ceremony at Hallaton,* in Leicestershire, where a hare (always a highly mysterious animal) is carried in procession, and "hare pies" afterwards scrambled for? Though of course the meaning of the rite, in all these cases, has long been extinct except in a vague feeling that the participation in the meal, or the possession of a pie, "brings luck."

But a further primitive means of sacramental union with the deity lay in the worshipper's assuming the form of the slaughtered victim by robing himself in its head and skin.

* E. K. Chambers: *The Mediæval Stage*, i. 150.

Thus fortified inwardly with divine food and outwardly wearing the likeness of the divine, he would express his exaltation by appropriate movements, steps and gestures.

A survival of this metamorphosis is to be seen in the carrying of the horns by the six dancers at Abbots Bromley, and in the distribution of the heads and pieces of the skin of the slain deer at the Whit Hunt.

From the earliest times the head, as the special seat of the soul, was a thing of power, too dynamic, in fact, to be eaten, but a desirable if rather awful possession. So when circumstances forbade that a worshipper should receive the whole skin, and division was resorted to, the head was the part most prized, and became a reward of prowess, or later, when its awfulness had diminished, an object of sometimes fierce competition. The men who were first in at the death received the antlered heads in the Wychwood Forest custom. At Kirtlington the "head pie" (hardly intended to be eaten, one imagines) was only sold for a shilling. In ancient Rome two of the City wards met annually in a scrimmage for the head of the October Horse, and without adducing the detailed evidence, it may be stated that the games of football which are or were held yearly at certain places—as Alnwick, Chester and Dorking—are probably traceable to the same origin. The significance of the rabbit's head and skin on the Grenoside Captain's helmet may be discussed later.

At Ducklington and Bampton, two of the villages participating in the Whit Hunt, and presumably typical of the group, we saw that a sword and cake were carried before the Morris-dancers left behind in the village during the Hunt. No victim is recorded. At the Kirtlington and Kidlington Morris-festivals a lamb (at Kidlington its skin) was carried, but sword and cake are absent. Other resemblances in the customs are so many and so close that their original identity can hardly be questioned. Sword and lamb were instrument and victim—both sacrificial: in one district the sword has apparently vanished, in the other the lamb. A conjecture—

but it is only conjecture—may perhaps supply the reason. The proximity of Wychwood Forest may in the one case have occasioned the rise of a district hunters' rite alongside of the local agricultural rites of the various villages. For some reason the hunters' victim ousted the others, but the sword, as ensign of the village ceremony, was the more jealously preserved. Kidlington and Kirtlington, away to the East, and more purely agricultural, continued to slay their own victims, without the same spur to their conservatism in the choice of an instrument.

The meaning of the cake is dubious: it may be a substitute for an animal victim: on the other hand it may belong to a cognate rite. The sacrificial cake, made in a special manner of various kinds of grain, and eaten sacramentally, or carried away piece-meal and buried in the fields, is a well attested phenomenon of primitive religion.

As the sacrificial cake supplies a vegetable parallel to the animal victim, so the wearing of the victim's skin is paralleled by the wearing of a frame covered with green leaves and flowers, exemplified by Jack-in-the-Green in many May-Day ceremonies, and by the bearer of the Garland at Castleton in Derbyshire.

So far we have shown by scraps of tradition, and the evidence of customs either now surviving or observed not so long ago, that the sword had and still has a certain connection with the Morris-dance. The connection has dwindled, but its tenacity at least is proved by the centuries that have elapsed since the Morris-dance lost its definite religious significance, and became a mere form of healthy amusement, and social entertainment. If the theory of origin above applied to the midland Morris-festival be accepted, it assigns to the sword an organic status as the trace of a very primitive form of sacrifice. Our whole position will be greatly strengthened if we find in the other two branches of folk-custom, in which the sword still plays a more essential part—the sword-dance and the mumming play—any features

which point to an origin related to or identical with that assumed in the case of the Morris-dance.

To the first of these we will now turn. And here we are able to supplement the descriptions contained in this volume with written records of the dance as it was performed in former centuries, and in this and other countries. This is in marked contrast to the past history of the Morris-dance, of which we know only a few meagre details of the characters who took part in the dance, their costume, and the bare fact of its distribution over Germany, Flanders, Switzerland, Italy, Spain and France. So far as I am aware, not a single detailed and technical description of the dance itself, as it was performed in days gone by, has come down to us, so that the whole of the technical knowledge we possess is confined to the dance as it appears in present or recent times.

Happily this is not so with the sword-dance. We know that it has been found all over Germany, in Sweden, in the Hebrides, in Fifeshire; in Spain, France, and the north of England, while traces have been observed in two of the southern English counties. The dance known in Italy as the *mattacino*, in Spain as the *matachin*, and in France as the *danse des bouffons*, in which apparently sword and buckler were used, is a form probably contaminated by the spectacular armed dances of Greek and Roman civilization, which were very far from being folk-dances in their later developments.

But in addition to this, records of the dance have survived which contain a certain amount of detailed description. The most systematic collection of these is K. Müllenhoff's monograph *Ueber den Schwerttanz (Festgaben für G. Homeyer* : Berlin, 1871, pp. 111-147). From this and some other sources the following summary has been drawn.

Leaving out of account the often quoted description given by Tacitus (*Germania*, 24), which is too cursory to be of much value, the earliest contemporary record known refers to a sword-dance at Brunswick, c. 1443.

But at Nuremberg tradition states that the cutlers performed their sword-dance in the year 1350 or 1351, and records of its repeated performance between the years 1490 and 1600 are or were in existence.

There is to be seen at Berlin a most instructive picture of the dance as it was performed at Nuremberg on February 23rd in the latter year. It shows two double rings of dancers in white shirts or doublets, holding up on a frame of interlaced swords two swordsmen clad entirely in colours. There are also, separately, seven sword-dancers, six in white doublets, the first only clothed in red, like one of the swordsmen. They dance in file toward the left, each sloping his own sword back over his left shoulder and grasping the sword-point of the man next in front of him. The last man only shoulders his sword. Pipe and tabour supply the music.

At Ulm in 1551 a sword-dance was performed by four-and-twenty journeymen, with two "masters of the long-sword." As the climax, all danced round a Fool, on whose shoulders each laid his sword; when the swords lay thus one of the masters of fence mounted on them. It is hard to see how he did it!

Olaus Magnus* is the first author to give a connected description of the dance, as practised among the Goths and Swedes, with some detail. "For eight successive days," he writes, "before Shrovetide, young men disport themselves in a rhythmic dancing measure, moving with swords held aloft but sheathed in a thrice-repeated round. Next they unsheath their swords, lift them once more, and extend them from hand to hand: circling more sedately, the swords grasped hilt and point between them, they change their order and bring themselves into position for forming a hexagonal figure which they call the Rose: this they undo forthwith by drawing back their swords and raising them, so that a square rose is formed over each man's head: finally they end their

* *De Gentibus Septentrionalibus* (Romæ, 1555) l. xv. c. xxiii.

display by a reverse movement, dancing very rapidly and clashing the flat of their swords together with the greatest vigour. The time of the performance is marked by pipe or singing or both together: the dance is at first staid, then grows faster and faster till it ends at a furious speed."

Johann Justus Winkelmann, writing in 1697, gives some particulars of the sword-dance in Hesse and Hersfeld. The dancers wore white shirts, hats decorated with coloured ribbons and white kerchiefs, sashes round the waist and bells at the knee: their sleeves were bound with ribbons which hung in long streamers. Their numbers were sixteen to twenty, and they performed at Shrovetide and at weddings. The leader speaks a rhymed prologue of a suspiciously archæological tinge, and after the dance, which is dismissed with a few words on its complexity, a rhymed epilogue of a more popular character and containing traces of impersonation. One phrase in it may perhaps justify the conjecture that he was hoisted meanwhile, presumably on a frame of swords.

The sword-dance in Ditmarschen is mentioned, and only mentioned, by Neocorus (c. 1600): the jurist Anton Viethen (18th century) gives a detailed notice of it.

Viethen says that the dancers wore white shirts decked all over with gay ribbons, and one bell on each leg. All are bareheaded except the leader, whom they call "king," and an anonymous personage "in the middle" (*der so in der mitten*) whose part in the proceedings is not explained, but might correspond to that of the Fool. After a speech by the "king," the tabour strikes up and the dance begins. They dance in a ring; then hey (*tanzen kreuzweis durcheinander*); they jump over the swords; they lay them down in a figure "not unlike a rose"; round this they dance in a ring and jump over it; a square rose is formed on each dancer's head: finally they lock their swords, upon which the "king" steps and is hoisted and held while he says a few words of thanks to the onlookers. The number of dancers is not given.

An account of a sword-dance called the *Bacchu-Ber**, performed at Cervières, is given in a book on the district of the Hautes Alpes, published at Paris in 1820. The dancers are nine, eleven or thirteen in number; the swords are broad, short and pointless. A special tune is used.

The dancers form a circle hilt-and-point: they lay down their swords radiating outwards from the centre; each salutes toward the right, beginning with the leader: then the swords are picked up, the hilt-and-point circle formed again, and they dance round. They make movements which bring each dancer's right wrist beneath his left elbow and his left wrist in front of his hip, "execute a *pas de deux* towards the left," and so return to the hilt-and-point circle. After this, led by the leader's left-hand neighbour, all pass, without loosing, under the leader's sword: at the end the leader turns round and takes up the same position as the rest. Next "all make a movement of the heels, at the same time raising the left hand above the head so as to place their neighbour's weapon on their right shoulder"—apparently an inversion of the usual hilt-and-point shouldering movement.

Then "the choragus (leader) after returning to his previous position, moves into the centre, and always continuing to hold the hilt and point of the two swords, he raises both hands to the level of his head; the others all crowd round him, doing the same with their weapons. The choragus then puts the two swords he holds on each shoulder; the others place theirs upon them, so that all the swords are crossed round his neck in a horizontal position. The dancers, when thus all grouped round the choragus, make several turns or movements to the left and jump about in time to the music. The choragus then brings his two swords down in front of him, and stands with his arms crossed, holding always the point of the one and the hilt of the other weapon; the rest follow his example and return to their positions."

* Translated by Mrs. J. C. Murray Aynsley, *Folk Lore Journal* v. (1887) pp. 312-314.

A figure follows in which the dancers break-up, apparently, into groups, various frames and triangles being formed with the swords. Finally all return to position and end with "a Pyrrhic salute"—whatever that may be.

Of the English accounts by far the most precise and most important is that given by Sir Walter Scott in a note to "The Pirate." Scott derived it from a copy of "a very old manuscript" made by William Henderson of Papa Stour, one of the Shetland Islands. Hibbert, in his *Description of the Shetland Islands* (Edinburgh, 1822), published a version of the same manuscript with alterations and interpolations.

The performance begins with a long prologue recited by the Master in the character of St. George, in which the dancers are described and introduced as in the Kirkby and Earsdon dances. Including the Master, the dancers are seven, bearing the names of the Seven Champions of Christendom.

The account of the dance itself is so interesting that it merits transcription in full. Scott's text is given, with Hibbert's variations, which are not without their value, in square brackets.

"The six stand in rank with their swords reclining on their shoulders. The Master (St. George) dances, and then strikes the sword of James of Spain, who follows George, then dances, strikes the sword of Dennis, who follows behind James. In like manner the rest—the music playing—swords as before. After the six are brought out of rank, they and the master form a circle and hold the swords point and hilt. [The Champions then extend their swords out at full length, when each of them is seen to grasp his own sword with his right hand, and the point of his neighbour's sword with his left hand; and being thus formed into a circle, hilt and point, as it is named—] This circle is danced round twice. The whole, headed by the master, pass under the swords held in a vaulted manner. They jump over the

swords. This naturally places the swords across, which they disentangle by passing under their right sword [—each dancer passing under his right-hand sword]. They take up the seven swords, and form a circle, in which they dance round. [A single roundel, hilt and point, is then performed as before.]

“The master runs under the sword opposite, which he jumps over backwards. The others do the same. He then passes under the right-hand sword, which the others follow, in which position they dance, until commanded by the master, when they form into a circle and dance round [swords tended and grasping hilt and point] as before. They then jump over the right-hand sword, by which means their backs are to the circle, and their hands across their backs. They dance round in that form until the master calls ‘Loose,’ when they pass under the right sword, and are in a perfect circle.

“The master lays down his sword, and lays hold of the point of James’s sword. He then turns himself, James, and the others, into a clew. When so formed, [the swords being held in a vaulted position], he passes under out of the midst of the circle; the others follow; they vault as before. After several other evolutions, [a repetition of all or part of the movements already described then ensues], they throw themselves into a circle, with their arms across the breast. They afterwards form such figures as to form a shield of their swords, and the shield is so compact that the master and his knights dance alternately with this shield upon their heads. It is then laid down upon the floor. Each knight lays hold of their former points and hilts [of the hilt and point which he before held] with their hands across [and placing his hands across his breast] which disentangle by figure directly contrary to those that formed the shield [extricates his sword from the shield by a figure directly opposite to that by which it had been formed]. This finishes the Ballet.”

R. Willan's description of a West Yorkshire rapier-dance, referred to in Chapter II., on the word "rapper," may here for its valuable details be quoted nearly in full.

"At merry nights and on other festive occasions, they are introduced one after another by the names and titles of heroes. . . . A spokesman then repeats some verses in praise of each, and they begin to flourish the rapier. On a signal given, all the weapons are united or interlaced, but soon withdrawn again, and brandished by the heroes, who exhibit great variety of evolutions, being usually accompanied by slow music.

"In the last scene, the Rapiers are united round the neck of a person kneeling in the centre, and when they are suddenly withdrawn, the victim falls to the ground; he is afterwards carried out, and a mock funeral is performed with pomp and solemn strains."

The text of a Durham sword-dancers' song and interlude (referred to above) is given by Bell in *Ballads and Songs of the Peasantry of England*. Unfortunately his description of the dance itself consists only of a few superficial observations on its ingenuity and the complexity of its figures.

The song is an introduction-song delivered by the Captain. The characters introduced are a Squire's Son, a Tailor, a Prodigal, a Skipper, a Jolly Dog, and the singer himself, whose "name it is True Blue." These are accompanied by a "Bessy," who is decorated with a hairy cap and a fox's brush dependent. Two more personages, a Parish Clergyman and a Doctor, appear in the interlude.

The song is followed by the dance, at the end of which "all the actors are seen fighting." The Parson intervenes and is killed. The interlude consists of his resuscitation by the "ten-pound Doctor," and concludes with a general dance.

A Wharfedale sword-song in the same collection introduces Captain Brown, Obadiah Trim the Tailor, a Foppish Knight, Love-ale the Vintner, and Bridget and Tom, the singer and his wife.

In Ellis's *Brand* (ed. 1849, i. 513), a brief account of North Riding sword-dances from the *Gentleman's Magazine* for May, 1811, is given. Here the troupe consists of six youths dressed in white with ribbons, a "Bessy" and a Doctor. A kind of farce is acted: the Bessy interferes while they are making a hexagon with their swords, and is killed. The Doctor's part is obvious, though not stated.

Wallis's mention of the sword-dance in his *History of Northumberland* contains only one point of value—that the chief character, who did not dance, generally wore a fox's skin on his head, with the brush hanging down his back.

Another song-text from Houghton-le-Spring is given by Henderson (*Folk-Lore of the Northern Counties*, pp. 68-69). The characters are King George, a Squire's Son, Little Foxey, the King of Sicily and a Pitman. These are accompanied by two grotesques, the "Tommy" (singer of the song), who wears a chintz dress with a belt, with a fox's head for a cap, and the skin hanging below his shoulders, and the "Bessy," clad in a woman's gown and a beaver hat.

The sword-play acted by the "Plow Boys or Morris Dancers" at Revesby in Lincolnshire in 1779*, is a more elaborate affair. The characters are the Fool, his Five-Sons, Pickle-Herring, Blue Breeches, Pepper Breeches, Ginger Breeches, and Mr. Allspice—and one woman (acted by a man) named Cicely. Two of the actors double their parts as a Hobby Horse and a Wild Worm, which make a transitory appearance. The action falls into two parts; the death of the Fool and the wooing of Cicely. In the first the Fool, after some primitive comedy, is killed by his sons "for his estate." In the second he comes to life again (without a doctor's aid), immensely rejuvenated, competes with his sons, who now appear as the Lord of Pool, the Knight of Lee and so forth, for the love of the lady, and eventually carries her off in triumph. Several dances are interspersed in

* Text printed in *Folk Lore Journal*, vii. (1889), pp. 337-353.

the play, including "the Sword-Dance, which is called 'Nelly's Gig.'"

A foreign variant may end the list. This is a Harz-district sword-play, in which the sword-dance, though still present, is at a very low ebb. The characters are the Kings of England, Saxony, Poland, Denmark and Morocco; Hans, a servant; and Schnortison, the treasurer. The several introductions are made by the King of England in the usual stereotyped style. Last comes Schnortison, who is tried and condemned to death by the same king for rifling the collecting-box. The four other kings make a cross with their swords, upon which Schnortison steps: Hans hits him over the head with a wooden sword, and he falls for dead; he quickly, however, comes to life again, and the display ends with a round dance.

A comparison of the foregoing records with the descriptions of existing dances in this book will show that the sword-dance has altered little in the last four hundred years, and differs little locally, considering the wide area in which it has been found. Some of the features of the ancient dance have no doubt disappeared, and others have been modified, but many of its most typical figures have come down to us practically unaltered, and its essential unity runs through variants separated, in point of space, by half a continent.

Dancing in file or ring, linked hilt and point, is remarkably persistent from the earliest to the latest examples. Of the figures common to Kirkby and Grenoside "Your-Own-Sword" is found in the Ditmarschen and Shetland dances; "Single-Under" apparently in the Bacchu-Ber. The Grenoside "Reel" occurs in Ditmarschen. The Clash is as old as Olaus Magnus; so too is the increase of speed that marks the ending of the Grenoside dance.

But most persistent, striking and characteristic by far is the figure called variously the Rose, the Glass, the Shield, the Lock or the Nut (Knot). In all variants at all periods it occurs in some form. The method of tying it is not stated,

the Shetland description alone suggesting a process similar to that of the Swalwell and Earsdon dancers.

It is variously applied. Sometimes one of the performers is hoisted on it, as at Nuremberg in 1600, and in Ditmarschen: sometimes crowned with it, as in the Shetland dance, where all in turn dance with it on their heads, and at Kirkby to-day. Sometimes it is formed round someone's neck; so at Ulm, in the West Riding rapier-dance, in the Bacchu-Ber, at Grenoside and probably at Revesby, as will be shown presently.

It takes to itself a whole important section at the beginning of the Grenoside dance, forms the climax at Kirkby, and emerges as the end and aim of every figure in the Swalwell and Earsdon dances.

To the question of its significance we shall return.

Meanwhile the next salient point is the presence of drama in some degree, from its minimum in the mere song by one of the characters, introducing and naming the dancers, to its maximum in the elaborate play at Revesby. The dancers, even when they only dance, are yet personifications, bearing often some popular or local label—Squire's Son, Tailor, Skipper, Pitman and so forth—or a quaint appellation such as Little Foxey or the Jolly Dog. Where we find heroic figures—saints, as in the Shetland version; kings, as in the Harz play; or sometimes modern celebrities, as Wellington, Elliott or Nelson—literary influence is to be suspected. Perhaps even the spice-box nomenclature of the Revesby play is hardly of the folk. The Seven Champions at least must derive from the collection of their legends first published by Richard Johnson in 1596.

But the really essential point is that whenever this element of drama rises into the form of a play however rude, the central incident of this play is the death, or death and resurrection of one of the characters. In two examples this death is brought into direct relation with a special figure, the hexagon, Rose, or Lock. A detailed examination of the

mummer's play is not within the scope of this volume: it must suffice to say that in all recorded versions, however degenerate, known to the writer, this death and resurrection of one of the characters is again the central incident. It is here that the sword shows itself the constant and indispensable property of the mumming play, and here too that the sword-dance in its dramatic element shows the closest affinity with it. But it is also on the dramatic side that the sword-dance, at least in the types of its *supernumerary* persons, is also in close touch with the Morris-dance.

In the sword-dances described in this volume, these characters vary between Captain alone at Grenoside, Captain and Fool at Kirkby, Captain and Bessy in both Tyneside dances; Bell's account gives Captain ("True Blue") and Bessy; Henderson's, two grotesques, a Tommy and Bessy. Moreover that this pair (man and woman) is or has been the prevalent type, is shown by the fact that the sword-dancers in Northumberland not so long ago received (not from themselves) the general appellation of "the Tommies and Bessies." Now in the present-day Morris-dance the Fool or Squire is invariable (is the Squire's Son in two of the sword-dance versions a trace of the latter name?) and so until quite recently was a man-woman called the Moll, or occasionally Maid Marian. That these two have persisted together, in spite of the mating of the Woman sometimes with other characters, notably with the so-called Friar, and later with a Robin Hood intruded from ballad literature, seems to show that they have an essential relation to each other and an essential place in Morris customs. Fool and Woman are both seen in the Abbots Bromley dance; a pair called King and Queen at Winster in Derbyshire: indeed the Lord and Lady or King and Queen, are so well known in festivals of this kind that it is useless to multiply instances.

As to the name Maid Marian, it may be suggested that Robin Hood, the popular ballad hero, intruding into seasonal

festivals, as have other heroes, robbed some older character of his rights in the Moll or Malkin, whose name then took the literary form, under the influence perhaps of the old French *trouvère*-drama "Le Jeu de Robin et Marion," and she in her turn intrudes into the later form of the ballad-legend of Robin Hood.

In this pair of characters we have at least another very clear point of contact between the sword- and Morris-dances.

It now remains for us to see whether we can find anything in the sword-dance to indicate its derivation from one of the old nature-rites.

If such an indication exists, we should *prima facie* expect to find it in the most conspicuous and characteristic figure of the dance, which is undoubtedly the figure in which the swords are interlaced. This, as above shown, is persistent in all recorded forms and has a most important place in the dances described in this book.

Now the meaning of this curious figure will be evident enough if we concentrate our attention on the Grenoside dance, where the incident is found perhaps in its most elaborate form. Here, I contend, only one interpretation is possible, namely, that it is a mimic decapitation. It would, indeed, be difficult to devise a more vivid representation of such a scene. We have the Captain with the swords interlaced about his neck, kneeling down in the midst of the ring. The dancers solemnly march or dance round him. At the climax of the figure they simultaneously and vigorously draw their swords across his neck; there is a grinding clash of steel, and the Lock is disentangled. So realistic is the scene in actual performance, that when I first saw it I should not have been surprised if the Captain's head had toppled from his shoulders and rolled to the floor!

Moreover the semi-animalization of the Captain by the wearing of an animal's skin and head upon his helmet is so unmistakably a trait of primitive religion, that we need have no hesitation in seeing here not so much a mock execution

as a mock sacrifice, reproducing in mimicry the slaughter of the victim in an old nature-rite.

But for the moment it is the interpretation of the figure as a death at all, that must occupy us. The strongest confirmation is that of the Rapier Dance noticed above. The same action is described in unmistakable terms, and then "a mock funeral" of the victim "is performed with pomp and solemn strains." Here at least there is hardly room for error.

Granting however that it is only in these two dances that our interpretation is irresistible, we can nevertheless, now that we possess the clue, glean some corroboration from other sources.

An examination of the text of the Revesby Play will, I think, reveal the fact that the Fool is there killed in the same way. The Lock seems to be formed three times in the course of the play. The first time it is expressly stated "they lock their swords to make the Glass," with which the Fool plays, finally throwing it down and jumping on it, whereupon it is disentangled. This is the signal for the announcement that he must die. He kneels down "with the swords round his neck" to say his last words. Finally the dancers "draw their swords, and the Fool falls on the floor."

Now whatever may be thought of the vague phrase, "with the swords round his neck," it is obvious that "draw their swords" does not mean the action of unsheathing, but of drawing their swords across his neck. The first attempt, however, is abortive: he must be killed over again: the swords are once more put round his neck; the dancers sing:—

" Good People all, I pray you now behold
Our Old Fool's Bracelet is not made of Gold,
But it is made of Iron and Good Steel "—

and this time the Fool falls dead. Is it too much to see in the collective term "Bracelet" applied to the swords at this point another name for the Lock? And if the Lock is

so used now, we may conclude it was so before. Taken apart from the Grenoside figure and the Rapier dance, this would be flimsy enough : with them it grows significant.

Again the Earsdon custom, now disused, of "hanging the Betty," as described hereafter (p. 82), seems to reproduce the same idea in a form very slightly different. But as striking support as any is derived from the record of a Spanish sword-dance (17th century), quoted by Müllenhoff,* one of the figures of which was called the *degollada* (beheadal) "because they encircle their leader's neck with the swords."

Let us admit that but for the evidence of the Grenoside dance, the Rapier dance, the *degollada*, and in a lesser degree of the Earsdon dance and the Revesby Play, it would have been fanciful indeed to see in the ordinary Rose figure any certain index of a mimic decapitation. A more probable explanation would have been the survival of some ancient coronation ceremony. For the locked swords placed on the head, as in the Shetland Islands and at Kirkby, might mean a crowning, but could not by any stretch of imagination be taken to indicate a beheadal. We may however fairly argue that, the meaning of the ceremony once forgotten, spectacular considerations might easily account for the change from shoulders to head, but it would be far harder to explain the reverse change from head to shoulders, had crowning been the original idea. As for the old variants in which someone is hoisted upon the swords, it is impossible to do more than hazard a conjecture. Those who prefer the crowning theory will see in it a parallel usage, the elevation of victor or king; but if a sacrificial idea be admitted, it may at least be no less reasonably connected with the adoration of a divine victim not unknown in primitive rites.

And now it may be said, assuming that a killing is proved, all these instances point on the whole to the killing of a human victim : even the form of the figure itself suggests it :

* In a supplementary article, *Zeitschrift für deutsches Alterthum*, xviii., 11.

what then is the relation between such a sacrifice and the sacramental type, with an animal victim, discerned already in certain Morris-customs?

Now it was stated above that in the most primitive religions, the god, the clan, and the sacred animal were kinsmen. As a corollary animal life was as sacrosanct as that of the human clansman—even more so when the animal was regarded as mysteriously sharing in a divine life. To kill such a being for your own private use was murder of a heinous kind. Yet a holy animal might be killed (the whole clan taking the responsibility) for a sacramental purpose. Even so however the killing was very naturally a matter of a deep religious horror which impressed itself on the ceremonial. Time lapsed: animal life was no longer held so sacred as that of man, and possibly the idea of oblation was encroaching on that of sacrament. But ceremonial, always conservative, tenaciously maintaining the forms associated with the awfulness of the victim, led to a misconception. It was inferred that the original and perfect offering had been a man, for which the animal was a substitute; and thus grew up the custom of killing a human victim as a piacular sacrifice—a special sin offering in times of stress and peril—a return, as it was conceived, to the more perfect victim, which made atonement more certain. And now, as might be expected, the idea of oblation in such rites made great strides, while the sacramental idea receded. A further development was that of the occasional piacular sacrifice into an annual rite. It is such a sacrifice, in the mimic form to which time and civilization have reduced it, that we incline to see in the sword-dance ceremony of the Lock.

To return to the ancient sacrifice in another aspect, we may remark that those tenacious ceremonies expressive of religious horror at the killing continued to be observed. Every sign of mourning and woe had preceded and accompanied the slaying of the animal-divine victim, and they still attended the slaughter of the human-divine. But the

mourning was not of sorrow, but of fear—the dread of a community on the brink of an awful act. The deed done, and the atonement accomplished, the relieved worshippers, in a sudden revulsion of feeling, abandoned themselves to extravagant expressions of joy. But meanings were again forgotten: the mourning was interpreted as sorrow at the death of a deity, the revelry as joy that the divine was not really dead. And so arose a whole class of myths of gods dying and resurgent. And since the gods were nature powers, this death and resurrection in myth and ceremony was connected with the autumn death and spring birth of the world—annually the solemn and barbarous rite shewed forth the yearly wax and wane of life, and was mystically identified with it. And now religion, in the minds of the simple, suffers the encroachment of an idea belonging strictly to primitive magic: the principle that the best means of producing an effect otherwise beyond man's control, is to give the best imitation humanly possible. The rite helped nature; nature was in a measure *dependent* on the rite. And so on this intrusive magical and mimetic footing, sacrifice and ceremony lingered on, the form outlived the reality of sacrifice—outlived, among simple folk, its meaning religious or magical, till we find its final shape in the death-scene and the doctor of the Mummers' Play.

And because the primitive mind drew no clear distinction between vegetable and animal fertility, and mating was an obvious symbol, we find in the old myths a god and goddess pair, we find the Fool carrying off Cicely at Revesby, the same character winning the Fair Lady in the Bassingbourne Christmas Play, and King and Queen, Lord and Lady, Squire and Moll, Tommy and Bessy, paired in festival after festival.

In Morris, sword-dance, and play we seem to intercept three stages of development, arrested and turned to its own uses by the civilized and social idea of entertainment: in the Oxford Morris-customs the earliest sacramental rite; in the sword-dance the later human sacrifice; in the mumming play

the still later half-magical presentment of nature's annual death and renewal.

The trace of an animal victim in the rabbit-skin on the Grenoside captain's helmet, and the hairy cap of the formerly "hanged" Betty at Earsdon calls for a word. The animalization of a human victim is not unexampled in ancient rites; and stands on a different footing from the wearing of a skin by a worshipper either sacramentally or, later, to claim kinship with his god in presenting an offering. It was a frequent pious fraud to call an animal victim a man, on the erroneous supposition noted above that the latter was the more perfect victim. In the converse process perhaps we see a converse fraud—the worshipper attempting to hoodwink his own humanity, while suffering it to be overridden by his religious fears.

The connection of the Horn Dance with the other species of Morris-dance is now easy to see, and the points may be briefly enumerated. There are the six dancers carrying the horns which recall the sacramental wearing of the skin of the sacred and sacrificed animal, to secure the worshipper's participation in the divine life. The bow carried by the boy is the instrument of sacrifice, corresponding to the sword borne elsewhere before the Morris-dancers. A similar bow, if confirmation be needed, is found in a modern Thracian mumming play,* in which one of the actors (some of whom wear hairy caps) is killed with it. Fool, Woman and Hobby Horse also appear in the Horn Dance. The latter grotesque was a constant companion of the Morris-dancers of old time: at Winster it has only recently disappeared: in Kent too, until a few years ago, it was associated with the mummers, under the name of the Hooten Horse.

Lastly we have indications of the religious origin of the dance in the circular and serpentine character of its figures. These characteristic movements are to be found in nearly

* R. M. Dawkins in *Journal of Hellenic Studies*, xxvi. (1906), pp. 191-206.

all dances of a religious type. Vestiges of them perhaps remain in the Morris figures known as the Hey and Whole or Half Rounds, while they form the basis of the movements in the Farandole, the Helston Furry Dance, and many of the processional forms of the Morris-dance, notably Morris Off.

We see then that in addition to the common name of "Morris" which they bear among the people, the same central idea permeates all the dances and customs we have discussed. Originally expressions of religious belief, in which the idea was as essential as the form, they have passed by various stages and along devious paths into the inspiring dances and quaint dramas with which we are familiar. That the human instinct of play should draw on these ceremonies, as their meaning waned, for its material, is natural enough, seeing that in them it found, ready to hand, a vehicle of expression easily adapted to its purpose. Out of the debris of ancient faith and cult have issued three forms of folk-art, and as in speaking of the origin we suggested that they represented three distinct religious phases, so in their latter development they exhibit three distinct artistic types. In the Morris-dance proper we have a dance of grace and dignity, instinct with emotion gravely restrained in a manner not unsuggestive of its older significance; full of complex co-ordinated rhythms of hand and foot, demanding the perfection of unstrained muscular control. In the mummers' play the feeling for drama, the world-old love of personification, has been the determining factor; while in the sword-dance with its elaborate dexterity of evolution, its dramatic accompaniments of song and interlude, we find drama and dance combined. Yet it is no mere hybrid: the dance element at least has an admirable austerity that is all its own.

The theory of origins put forward in these papers is by no means universally accepted. Some for instance hold, with Sir Walter Scott, that the sword-dance was imported into Great Britain by the Scandinavians; just as others maintain

that the Morris-dance is derived from the Moors of Spain. There is no doubt some truth in the statement that the sword-dance is found chiefly in those parts of England where a strong Scandinavian strain exists, but traces of it have been found in Devonshire, Sussex and Hampshire, while from Lincolnshire, perhaps the most Scandinavian of English counties, the Revesby Play is the sole record I have so far seen. And again, does not this theory at bottom spring from an assumption that the dance is exclusively Scandinavian? But its wide distribution over Europe hits that assumption hard, especially its appearance (leaving out of account the contaminated sword-and-buckler form) in Southern France and Spain, where, by the way, Don Quixote saw it at Camacho's wedding, and had often seen it before, but never better done. Yet no one on this latter ground has attempted to attribute it to the Moors.

The arguments in favour of the Moorish origin of the Morris-dance are more plausible. There is for example the fact that the dance is to be found to this day on both sides of the Franco-Spanish border, and in a form remarkably like that of the present English dance. But this can be explained on the assumption of a common source: it is not necessary to postulate a Moorish or any other national origin.

Again the accepted derivation of "Morris" from Morisco is held to be a proof. Now in the absence of any satisfactory alternative suggestion we may accept this with equanimity. We need hardly take a long shot with Dr. Frazer* and suggest a derivation from the cognate forms Mars, Mamurius, Morrius (the latter that mythical king of Veii who was traditionally the founder of the Salii), even though Mars in his original character was a vegetation god, and the dance of the Salii, his priests, perhaps a nature-rite parallel to the Morris-dance.

Rather we will turn to the next argument, the blackened face, in which many see the Moorish influence so strongly

* *The Golden Bough* (2nd ed.) iii. p. 125.

represented. Even now in many parts of England (*e.g.*, South Worcestershire) the morris-men black their faces. The same custom has been traced in France, the Netherlands, Germany and other countries: it has been found also in the sword-dance and the mummers' play. Surely whether the usage is derived from some primitive religious notion of disguise, or from the custom of smearing the face with the beneficent ashes of the festival fire, it is more reasonable to suppose with Mr. E. K. Chambers* that "the faces were not blackened because the dancers represented Moors, but rather the dancers were thought to represent Moors because their faces were blackened." To-day we habitually call a man who blacks his face in order to be entertaining, a "nigger." "Moor" was our forefathers' equivalent. And as long as we retain this belief we can afford to be calm about the etymology.

* *The Mediæval Stage*, i., 199.

CHAPTER I.

THE LONG-SWORD DANCE.

Two varieties of the sword dance are found in England, the long-sword dance of Yorkshire, and the short-sword dance of Northumberland and Durham.

The two species differ in many important particulars; in the form of the dance; the number of the performers; the principle upon which the figures and evolutions are constructed; and in many matters of a technical nature. These differences, though numerous, are, however, superficial, not fundamental, and although in the tide of evolution they have drifted far apart, the two types still retain many characteristics that testify to their common origin.

In this chapter two examples of the long-sword dance will be described.

THE KIRKBY MALZEARD SWORD DANCE.

Kirkby Malzeard is a small country village in the West Riding, about six miles north of Ripon. The Kirkby men came prominently before the public in 1886 at the Ripon Millenary Pageant where their performances won for them the reputation of being the most skilful exponents of the dance in the neighbourhood. It was from Mr. D'arcy de Ferrars, the Master of the Pageant, that I first heard of them.

An interesting and picturesque description of the Kirkby dance, written by Mr. Keighley Snowden, appeared in *The London Magazine* for 1906; and the Captain's song may be found in "English County Songs," p. 16, with a note giving a description of the costumes worn by the dancers several years ago.

Performances of this dance used to be given annually between Christmas Eve and the New Year in Kirkby and the surrounding villages, but this practice has now been discontinued for some years. Usually the dancers performed in the streets, but sometimes they would dance indoors. On the two occasions they danced to me they first performed by the side of the village cross which, I gathered, was the place where they were accustomed to dance before setting forth on their rounds.

The leader told me that when the dance was finished and the Fool was going round with his collecting box it used to be their custom to keep the crowd amused by performing "Jolly Lads." This was a hybrid form of entertainment consisting of a series of athletic feats varied with dance figures. As one of the latter, called "The waves of the sea" is the same as "The Roll" in the second part of the Grenoside dance, it is possible that "Jolly Lads" may once have formed an integral part of the Kirkby dance. The survival of this curious dance movement in both of these villages is interesting, because it is the most characteristic figure of the well-known old English country-dance Trenchmore, noted in Playford's "Dancing Master" (2nd ed., p. 103).

Of the athletic feats in "Jolly Lads" I saw one example only, and that was executed in the following way. The leader, standing back to back with one of the dancers, stretched his arms backward over his head and placed his hands under the chin of the man behind him. After two or three swaying movements back and forth, the leader bent forward and threw his companion over his head, the latter

turning a back somersault and alighting on his feet face to face with the leader.

Beginners are recommended to use sticks instead of swords; they are more easily manipulated, less expensive and less dangerous. Thin bamboo canes of the sort that are used for light curtain rods, or for "sticking" peas, will make very suitable weapons if cut to the right length and bound at one end with cord for a handle.

It is essential that the dance should be performed smoothly and easily and without any apparent fluster or excitement. Although the dancers are usually linked together, hilt and point, by their swords and are thus always close beside each other, the complicated movements should be made without any jostling. Economy of motion is therefore all important. Each dancer must at every moment know exactly whither he is bound and proceed to his destination along the shortest and most direct path.

When I first saw the dance performed, it looked to me to be one continuous movement. It was not until I had seen it repeated that I realised that it was really compounded of a series of distinct and separate figures, like beads on a string. There should, therefore, be no pauses or gaps between the figures nor, more particularly, between the movements of which they are composed. Every performer must know how to execute each figure from six different positions. Beginners are advised to study one figure at a time, and to master it thoroughly before they pass on to the next one.

Eight performers take part in the dance—the Captain, the Fool, and six dancers; and these are accompanied by a musician who plays an accordion.

COSTUME.

The dancers wear red flannel tunics, cut soldier fashion, and trimmed with white braid down the front, and round the collar and sleeves; white trousers, or overalls, with a red stripe, an inch or more wide, down the side of each leg;

brown canvas* shoes; and tightly-fitting cricket caps, quartered in red and white (*see* plate facing p. 51). Each dancer carries a sword; the leader an ordinary military weapon, and the others swords forged by the village blacksmith. The blades of these are of steel, about twenty-five inches long by three-quarters of an inch wide, and fitted with round wooden handles, five and a-half inches in length, without guards.

The Captain wears a blue coat of flowered cloth, ordinary trousers and a peaked cap of white flannel. Nowadays, he has a sword, but he used to carry a drum, slung round his waist, upon which he accompanied the dance tune.

The Fool—now, alas! no more—used to wear a cocked hat, or a white wide-wake, decorated with peacocks' feathers. He carried a money-box and was armed with a halberd with which he pressed back the crowd and prevented them from encroaching upon the dancers. He wore a dinner-bell and a fox's tail attached to the back buckle of his trousers, and he used to run about among the spectators crying out:—

A fox's tail! a fox's tail!

It's noo to be seen;

Although I go ragged and wear an old coat,

Who knows but I'm loved by the Queen?

The musician is dressed in his ordinary clothes.

THE MUSIC.

The tune to which this dance is usually, though not invariably, performed is a very striking variant of the traditional air, known as "Brighton Camp" or "The Girl I've left behind me." Another version of the same air was used, many years ago, by the sword dancers of Stillington (Yorks).

Fig. 1, The Clash, begins and ends with the first strain of the tune. During the rest of the performance the figures proceed independently of the music, which controls the steps and nothing else.

THE STEP.

The step to which all the figures, with the exception of Nos. 1 and 7, are performed, is a very simple one. It may be described as a kind of leisurely tramp, or jog-trot, not unlike that used by soldiers when they advance slowly at the double. The steps fall on the first and middle beats of each bar of the music, and it is imperative that the tramp of the feet should be clearly heard and should synchronise with the rhythm of the tune.

N.B.—In this and the following dances the expressions “half-turn,” “whole-turn,” etc., are to be interpreted thus:—

A whole turn = 360°



A three-quarter turn = 270°



A half-turn = 180°

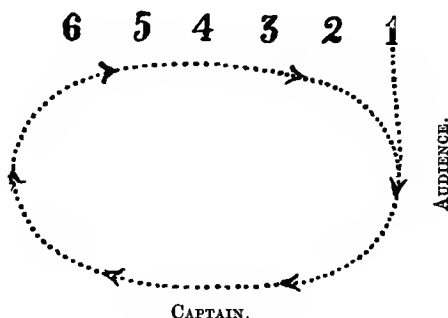


A quarter-turn = 90°



THE DANCE.

The six dancers form up in line at right angles to the audience. The Captain stands about ten or twelve yards in front and faces them, thus :—



The dancers stand at ease, resting the points of their swords on the ground, while the Captain, sword in hand, turns to the audience and sings the following song :—

- i. You noble spectators, wherever you be,
Your attention I beg and I crave ;
It 's all my desire you make a big room,
And abundance of pastime you'll have.
- ii. I am the second Sampson, in Judges you'll find,
Who delights in his darling so dear ;
What a blockhead was I for to tell her my mind
So gallant and quick you shall hear.
- iii. Here comes the man who laid hands upon me ;
By him I was grieved to the heart.
As I laid asleep on my dear darling's knee
O the barber was playing his part.

-
- iv. The second 's his brother, you might think they were
twins,
I thought by the world they would fight ;
When these two Philistians seized on me,
You 'd ha' thought they'd ha' ruined me quite.
- v. The third is a man of so much milder blood,
Some pity there 's lodged in his breast ;
He oftentimes threatened to do me some good
But he dursn't for fear of the rest.
- vi. The fourth he comes on like a ranting young lad,
He 's like to some majestic stands ;
It was he that gave orders that I should be polled ;
So they fettered my feet and my hands.
- vii. The fifth is as cruel as cruel can be,
The others and him did revise ;
It was he that gave orders that I should no more see ;
So they instantly bored out my eyes.
- viii. The sixth is no better at all than the rest ;
He was the first breeder of strife.
If any of you there had been in my place,
You'd been glad to com'd off with your life.
- ix. These are the six lads that laid hands on me
Without the consent of my dear ;
But I will come even with them by and bye
And so gallant and quick you shall hear.
- x. When they were all merry carousing with wine
The first one for Sampson did call ;
He pulled down the house and slew all at that time ;
So there was an end of them all.
-

- xi. These here six actors bold
Ne'er came on't stage before ;
But they will do their best,
And the best can do no more.
- xii. You've seen them all go round ;
Think on 'em what you will.
Music ! strike up and play
"T'aud wife of Dallowgill."

The first two stanzas are addressed to the audience. At the third stanza the Captain walks up to the leader, No. 1, and traces a scroll on the ground at his feet with the point of his sword. No. 1 then leaves the ranks and walks leisurely round in an oval track in front of the other dancers, as shown in the above diagram, dragging his sword on the ground.

At the beginning of the fourth stanza, the singer approaches No. 2 and traces a scroll on the ground at his feet. No. 2 then follows behind the leader, falling into position as the latter passes in front of him.

This procedure is repeated during the singing of the next four stanzas, so that on the conclusion of the eighth stanza the six dancers are marching, one behind the other, round the track.

The Captain then turns to the audience and sings to them the remaining lines of his song. At the words "Music ! strike up and play," the musician begins the dance air and the performance commences.

FIGURE 1.—THE CLASH.

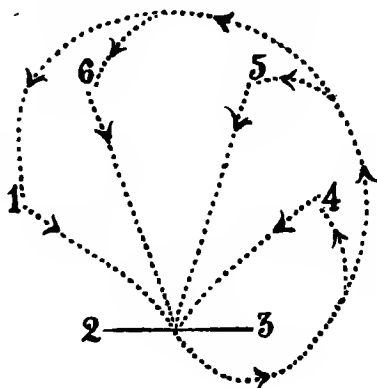
The dancers move slowly round in a ring, clockwise, stepping in time with the music and clashing their swords together on the first and middle beats of each bar of the first strain of the music. The swords are held points up, hilts

level with the chin, the blades, nearly vertical, forming a cone immediately above the centre of the circle.

Each dancer then places his sword over his left shoulder and grasps the sword-point belonging to the dancer in front of him. He then faces the centre of the ring, passes his sword over his head and lets his arms fall naturally to his sides. The dancers are now standing in a ring, facing centre, linked together by their swords, each one holding the hilt of his own sword in his right hand, and the tip of his left neighbour's sword in the other. Then, without pause, the following figures are performed.

It should be noted that the dancers remain linked together by their swords in the manner above described until the penultimate figure of the dance, which is the repetition of The Clash.

FIGURE 2.—SINGLE-UNDER.



Nos. 2 and 3 face each other, raise the sword between them (No. 2's), and form an arch, under which No. 1, the leader, passes, followed, in order, by Nos. 6, 5 and 4. Immediately No. 1 has passed under the arch, he raises

his right arm (see plate facing p. 46), turns to his left, passes outside No. 3, and, keeping his face towards the centre of the ring, dances back to his place, followed by Nos. 6, 5 and 4.

During this operation, No. 2 crosses his hands, left under right, raises his left wrist as high as possible, and walks a step or two away from the audience. As the movement is nearing its conclusion, he turns completely round on his axis, clockwise, and faces Nos. 3 and 4.

No. 3, immediately No. 4 has passed under the arch, makes a complete turn under his left arm, counter-clockwise, and faces centre.

The movement is then repeated five times in the manner above described, Nos. 2, 3, 4, 5 and 6, in turn, playing the part of leader and passing under arches formed, respectively, by Nos. 3 and 4, 4 and 5, 5 and 6, 6 and 1, and 1 and 2. This completes the figure.

The movement throughout should be continuous; there must be no pause or hesitation between the successive repetitions of the evolution. Each dancer will have, therefore, to bear in mind, not only the part he is playing at the moment, but the part he is to play in the succeeding repetition.

In practice it will be found unnecessary for the dancers to return to their original positions in the ring at the end of every movement. It will be enough if, after they have passed outside the circle, they proceed by the shortest path to the place from which they can most easily execute the next evolution.

Beginners will probably find that after each evolution the position of the ring has shifted in one direction or another. This tendency must be combated; it is imperative that the dancers should keep their ground and occupy the same area throughout the dance. This end will be achieved if the right upright (No. 3 in the initial movement of each figure), after executing his part in the movement, takes care to return to his original place.



KIRKBY-MALZEARD SWORD-DANCE.

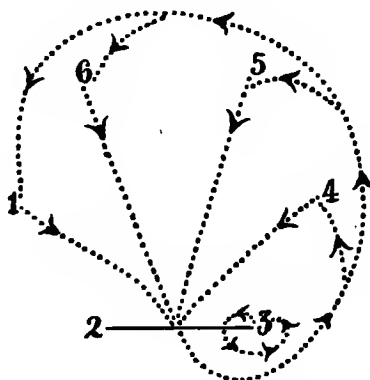
DOUBLE-UNDER. NOS. 1 AND 2 HAVE JUST PASSED UNDER THE ARCH (*see p. 50*).



KIRKBY-MALZEARD SWORD-DANCE.

SINGLE-UNDER. NO. 1 HAS JUST PASSED UNDER THE ARCH (*see p. 46*).

FIGURE 3.—SINGLE-OVER.



Nos. 2 and 3 face each other, stoop down, and hold the sword between them (No. 2's) from twelve to eighteen inches above, and parallel to the ground. The leader, No. 1, then jumps over the sword, raises his right arm, turns to his left, and, facing the centre of the ring, passes round No. 3 to his own place. He is followed, in order, by Nos. 6, 5 and 4, all of whom pass under No. 1's sword.

This movement, so far as Nos. 1, 6, 5 and 4 are concerned, is the same as in Single-Under, except that the performers leap over the sword instead of passing under it.

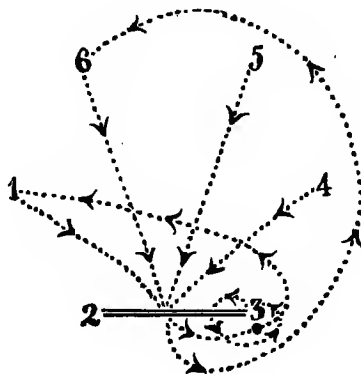
Directly No. 4 has jumped over the sword, No. 3 follows suit, turns to his left, counter-clockwise, and resumes his place, facing centre.

No. 2 then stands up and is ready to leap over the sword between Nos. 3 and 4.

As in the last figure, the evolution just described is repeated five times in succession, the dancers, led in turn by Nos. 2, 3, 4, 5 and 6, leaping the swords held by Nos. 3 and 4, 4 and 5, 5 and 6, 6 and 1, and 1 and 2.

On the completion of the last of these repetitions, Single-Under is performed.

FIGURE 4.—DOUBLE-SWORD.



Nos. 2 and 3 face each other, stoop down, and hold the sword between them (No. 2's) as in Single-Over.

No. 1 then jumps over the sword, raises his left hand above his head, makes a quarter-turn clockwise, and stoops down close to and outside No. 3, placing his sword by the side of the other. He then raises his left hand, *i.e.*, No. 6's sword, as high as possible, thus forming an arch between himself and No. 6.

No. 4 now jumps over the swords, turns to his left, passes round Nos. 3 and 1, and returns to his place, followed in succession by Nos. 5 and 6. Nos. 4 and 5 pass under No. 6's sword.

To do this without breaking the ring, as soon as No. 4 has passed under No. 6's sword, No. 3 raises his right arm as high as possible and passes it over his head and round his left shoulder.

Immediately No. 6 has passed over the swords, No. 3 jumps over them. Whereupon No. 1 stands up, makes a half turn counter-clockwise, and walks backwards to his place. No. 3 immediately turns to his left and, following close behind

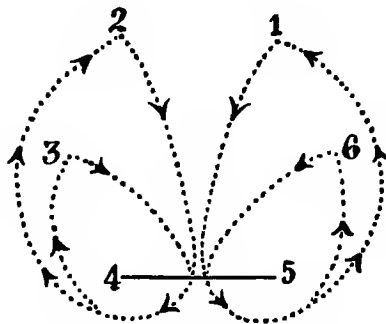
No. 1, returns to his place as in Single-Over ; while No. 2 stands up, raises both arms and turns completely round on his axis counter-clockwise.

Double-Sword is a very complicated evolution and one, moreover, that is very difficult to perform neatly and, it may be added, to describe clearly in words. The crucial moment is directly after No. 6 has jumped over the swords, when all the dancers except No. 2 are standing close to each other. It will be found, however, that the strain at this point is relieved immediately No. 8, by jumping over the swords, frees his own right arm and No. 1's left. It will be well for beginners to practise the movement very slowly until they have thoroughly mastered its many difficulties.

As in the last two figures, the evolution is repeated five times, the dancers being led in turn by Nos. 2, 3, 4, 5 and 6.

This figure is followed by the performance of Single-Under.

FIGURE 5.—DOUBLE-UNDER.



Nos. 1 and 2 advance, side by side, and pass under the sword held aloft by Nos. 4 and 5. No. 1 then raises his right arm, passes under his own sword, turns to his left

round No. 5, and dances back to his place; while No. 2 raises his left arm and, passing under it, turns to his right and returns, round No. 4, to his place (*see* plate facing p. 46). Directly Nos. 1 and 2 have passed under the arch they should face each other, raise the sword between them (No. 1's) as high as possible, and pass it over the heads of the other four dancers.

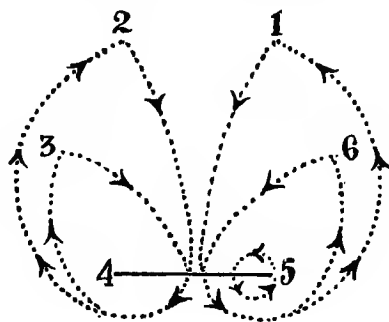
Nos. 6 and 3, following close behind Nos. 1 and 2, then pass under the arch, side by side, and return to their places, No. 6 following No. 1, and No. 3 following No. 2.

Immediately Nos. 6 and 3 have passed under the arch, No. 4 turns completely round on his axis clockwise, and No. 5 does the same counter-clockwise.

This evolution is then repeated five times, the dancers passing successively under swords held up by Nos. 5 and 6, 6 and 1, 1 and 2, 2 and 3, and 3 and 4.

This completes the figure, which is followed, as in previous figures, by Single-Under.

FIGURE 6.—DOUBLE-OVER.



Nos. 4 and 5 stoop down and hold their sword as in Single-Over. Nos. 1 and 2 then advance, side by side, and leap



KIKUYU-MAIZEARD SWORD DANCE.

DOUBLE-OVER. NOS. 1 AND 2 HAVE JUST JUMPED OVER THE SWORD (see p. 51).

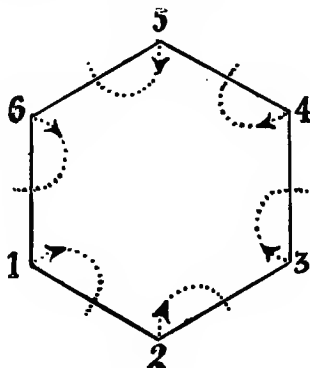
over it (*see* plate facing p. 51), followed by Nos. 6 and 3, all proceeding to their places as in Double-Under.

No. 5 then leaps over the sword, turns to his left and resumes his place; while No. 4 stands up in his own place.

This movement is repeated five times, the dancers, in turn, jumping over swords held successively by Nos. 5 and 6, 6 and 1, 1 and 2, 2 and 3, and 3 and 4.

On the completion of this figure Single-Under is executed.

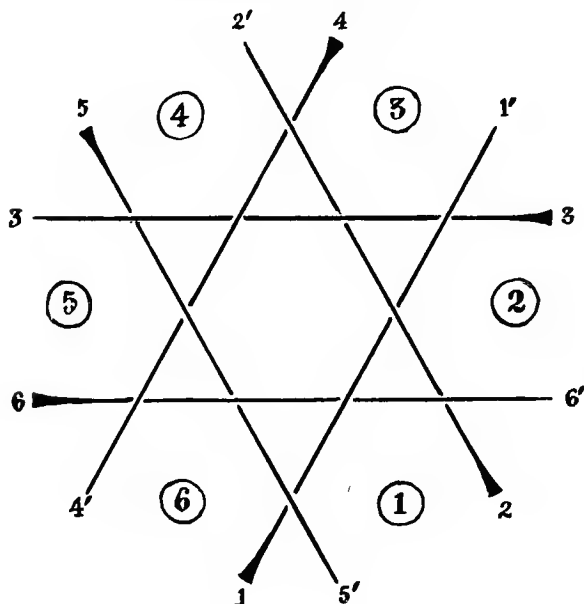
FIGURE 7.—YOUR-OWN-SWORD.



No. 1, raising his left hand above his head, faces No. 2 and jumps over his own sword, turns clockwise and faces centre. Nos. 2, 3, 4, 5 and 6 then follow suit, each in turn jumping over his own sword in the way above described.

Directly No. 6 has jumped over his own sword, Single-under is performed without pause, on the completion of which the dancers unlink left hands, follow one another round in a ring and perform the Clash (Figure 1).

FIGURE 8.—THE LOCK.



At the conclusion of the Clash the dancers, now linked together by their swords, draw close together, each crossing his right hand well over his left. Each man then drops the tip of his neighbour's sword and, using both his hands, presses the hilt of his own sword under the point of the sword adjacent to it, viz., No. 1's hilt under No. 5's point, No. 2's hilt under No. 6's point, and so forth. In this way the weapons are tightly and securely meshed together in the form of a double triangle, or six-pointed star, as shown in the above diagram. The process of fastening the swords together must be executed as quickly and smartly as possible.

The leader then grasps one of the hilts in his right hand and, raising the Lock high above his head, exhibits it to the spectators for a few moments. The Captain (formerly it was

the Fool) then walks into the middle of the ring, where the Lock is placed on his head by the leader. This ceremony brings the dance to a conclusion.

NOTATION.

MOVEMENTS.

- The Captain's song (*see* p. 42).
Fig. 1. The Clash (*see* p. 44).
Fig. 2. Single-Under (*see* p. 45).
Fig. 3. Single-Over (*see* p. 47).
Fig. 2. Single-Under.
Fig. 4. Double-Sword (*see* p. 48).
Fig. 2. Single-Under.
Fig. 5. Double-Under (*see* p. 49).
Fig. 2. Single-Under.
Fig. 6. Double-Over (*see* p. 50).
Fig. 2. Single-Under.
Fig. 7. Your-Own-Sword (*see* p. 51).
Fig. 2. Single-Under.
Fig. 1. The Clash.
Fig. 8. The Lock (*see* p. 52).

It has already been stated that the music controls the steps only and not the figures. It is impossible in the above notation, therefore, to give definite directions respecting the number of bars which the performance of each figure, except the first, should take. This will depend upon the temperament and skill of the dancers and the neatness with which they can execute the many twists and turns that occur in the various figures. And this, of course, is very largely a matter of practice. The important point to remember is that the whole dance, with the exception of the first and last figures, should be performed with the greatest spirit, without pause or hesitation, and at a speed at least as fast as that indicated in the music copy. The only quiet moments occur at the beginning and at the end of the dance.

THE GRENOSIDE SWORD DANCE.

GRENOSIDE, from whence the second example of the long-sword dance was derived, is a small hamlet in the West Riding; within an easy walk of Sheffield. The performers are miners who live in the village or in the neighbouring town of Ecclesfield. The performances used to take place annually on Christmas Eve and the following days, but of late years they have been discontinued owing, so I was told, to the indifference shown by the general public. Sometimes the dancers, after performing in their own village, would go round the country for two or three weeks, dancing in the villages and towns that they passed through, after the fashion of the Morris dancers at Whitsuntide in other parts of England. During the six or seven weeks immediately preceding Christmas, regular rehearsals used to be held two or three evenings a week, at which the younger and inexperienced dancers were instructed by the older men, a privilege for which they paid a few pence a week. This, again, is similar to the practice of the Morris men in the Midlands and Southern England.

The Grenoside men call themselves "Morris dancers," and explain the derivation of the term by saying that the dance originally came to them from the Moor lands further north.

An interesting and vivid account of the Grenoside dance was published in the *Pall Mall Gazette* of January 8th, 1885.

The performers are seven in number, the Captain and six dancers.

COSTUME.

The dancers wear loosely-fitting tunics of pink flowered calico, trimmed—back, front and sleeves—with blue and red braid, which is frilled and disposed in straight or waving

lines, ovals, circles, &c. These designs, though similar in type, vary considerably in detail and in quantity; as much as fifty or sixty yards of trimming are sometimes used in the decoration of a single tunic. The collar is of frilled braid, and small bows or rosettes of the same material are sewn on the coats wherever fancy dictates. The trousers are white overalls with a red stripe, an inch in width, down each leg. The small, tightly-fitting peaked caps are made of black velvet, with thin yellow stripes down the gores and a yellow button on the crown. The dancers wear clogs and carry swords similar to those of the Kirkby Malzeard men, the leader using a small cavalry sabre.

The Captain's dress is substantially the same as that worn by the dancers, except that perhaps his tunic is trimmed rather more lavishly. Instead of a cap, he wears a cloth helmet covered with a rabbit's skin, with the head of the animal set in front, surrounded with four bunches of coloured ribbons.

The musician plays an accordion and is dressed in his ordinary clothes.

THE MUSIC.

The dance is divided into two parts, separated by a short interval, and, unlike the Kirkby dance, it is always performed to the same tunes. Each figure and movement has its own proper music, and must be executed in a prescribed number of bars, in accordance with the directions given in the following descriptions and notation.

THE STEPS.

At certain places in the course of the dance the performers stand in position and "step," that is, dance a "double-shuffle" or a "break-down." This "stepping" was not executed in the same way by all the dancers; but most of

them danced a step which they adapted to the different measures in the following way:—

6/8

etc. Last bar.

FEET. { Right. T.T. T.T. T. T. T. stamp.
Left .T. T. T.T. T.T.

9/8

etc. Last bar.

FEET. { Right. T.T. T.T. T.T. T. T. T. stamp.
Left .T. T. T. T.T. T.T. T.T.

4/4

etc. Last bar.

FEET. { Right. T.T. T.T. T. T. T. stamp.
Left .T. T. T.T. T.T.

T.T. means a glancing stroke (something between a scrape and a tap), forwards and backwards, of the toe or ball of the foot. T indicates that the foot thus marked is to support the weight of the body.

In the evolutions, the performers simply walk, or rather tramp, in time with the music. The step is similar to that used in the Kirkby dance, but firmer and less elastic. This rhythmical tramping is one of the most characteristic features of the dance, and is especially noticeable, as well as extremely effective, in the concluding figure where the tempo is gradually increased to breakneck speed. It is for this reason, no doubt, that clogs are worn, and that the Grenoside men always prefer to dance indoors, in a kitchen or inn-parlour with a stone-flagged or sanded floor for choice.

THE DANCE.

The dancers arrange themselves in two rows, facing each other, thus :—

| | |
|----|----|
| 4> | <3 |
| 5> | <2 |
| 6> | <1 |

AUDIENCE.

No. 1 is the leader.

The Captain walks up and down between the files and sings the following song :—

- i. O ladies and gentlemen I'd have you make room,
Contented awhile for to be,
It is I and myself that has brought us along,
And my trade you will quickly see.
- ii. Whilst in foreign parts we rambled,
All both proper stout and tall,
Though we passed through many dangers
And at length we've caught a fall.
- iii. Wounded by a charming lady
Her charms I almost dread;
To die for her I am quite ready,
And at length I conquered her.
- iv. Six stout lads have I a-by me,
Both of honour and renown;
Christmas time it's growing nigher
And, since we've come in this town,
- v. Since that we have all come hither,
Fiddler, draw thy strings, advance!
Play beside us, here to guard us,
And these lads will show 'em a dance.

At the conclusion of his song the Captain moves away from between the files and the following figures are performed.

FIGURE 1.—RING-AND-STEP.

The dancers walk round in a ring, clockwise, one behind the other, and march in time with the music, three steps to the bar. Each man places his sword horizontally over his left shoulder, and grasps the sword-point in front of him in his left hand and places it upon or close to his right shoulder. At the beginning of every bar of the music the swords are transferred from shoulder to shoulder; that is, each man lifts his own sword over his head, say, from left shoulder to right, and the tip of his neighbour's sword from right shoulder to left, and so on (eight bars).

The dancers then turn inwards, face centre, and lower their arms to their sides, each man holding the hilt of his own sword in his right hand and the point of his left neighbour's sword in the other. In this position they stand still and "step" (eight bars).

FIGURE 2.—THE LOCK (A).

All turn outwards to the left, face in the opposite direction, and shouldering the swords as before, march round, counter-clockwise (eight bars). They again face centre and stand still in this position, linked together, but not "stepping." Whereupon the Captain moves into the middle of the ring and kneels down, the nearest pair of dancers raising the sword between them to admit him; while the dancers form the Lock with their swords, in the way described in the previous dance, and place it round his neck (eight bars).

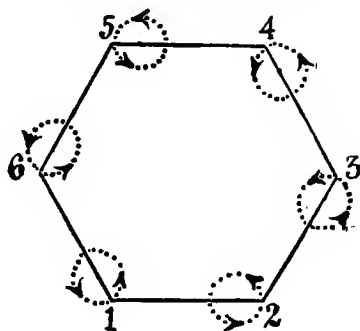
FIGURE 3.—THE LOCK (B).

The Captain stands up in the middle of the ring, and, holding the Lock in his right hand, raises it high above his head, while turning round very slowly, counter-clockwise; at the same time, the dancers march round in the reverse direction (eight bars).

The Captain once again kneels down and places the Lock round his neck, the dancers marching round him clockwise (eight bars).

On the last beat of the final bar of the music, each man suddenly, and with great vigour, draws his own sword from the Lock ; the Captain slips out of the ring, the tune changes, the dancers quickly link themselves together with their swords, in the way previously described, and, without pause, proceed to perform Fig. 4. The dancers remain linked together until the conclusion of the first part of the dance.

FIGURE 4.—SINGLE-SWORD-DANCING-ALL-THE-WAY-ROUND.



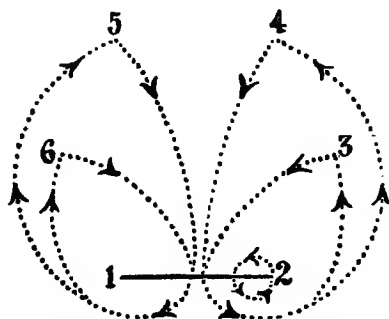
No. 6 lowers his sword on to the ground, while No. 1, raising his right arm, turns outward to his left and steps over the lowered sword, first with the right foot and then with the left, and faces centre, thus making a complete turn counter-clockwise. He then immediately lowers his own sword, over which No. 2 steps in the same manner.

Nos. 3, 4, 5 and 6 follow suit in turn. Each operation should be executed in one bar of the music ; so that the complete movement takes six bars to perform. During the Sword Dances.—Novello. E

remaining two bars of the strain, the dancers stand in position and "step" (eight bars).

This evolution is then repeated five times, Nos. 2, 3, 4, 5 and 6 leading off in turn (forty-eight bars in all).

FIGURE 5.—SINGLE-SWORD-DOWN.



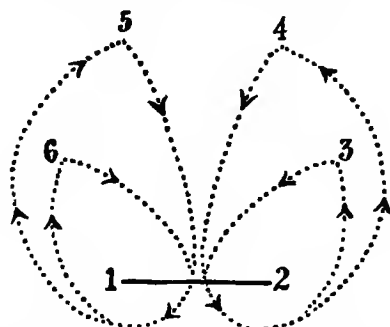
Nos. 1 and 2 stoop down and lower their sword (No. 1's) to within an inch or two of the ground. The dancers then step over it in the following order, Nos. 5, 4, 6, 3. Nos. 5 and 6 turn to the right, pass round No. 1 and return to their places; Nos. 4 and 3 turn to the left round No. 2 and dance back to their places.

No. 1 then steps over the sword and turns completely round on his axis, counter-clockwise; while No. 1 stands up in his place (eight bars).

It will be seen that the movement is like that of Double-Over in the Kirkby dance, except that the dancers step instead of jumping over the sword, and pass over it singly instead of in pairs.

The evolution is then repeated five times over swords held in turn by Nos. 2 and 3, 3 and 4, 4 and 5, 5 and 6, 6 and 1. This completes the figure (forty-eight bars in all).

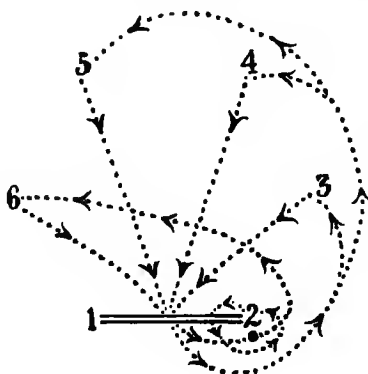
FIGURE 6.—SINGLE-SWORD-UP.



Nos. 1 and 2 make an arch with the sword between them (No. 1's), under which the rest of the dancers pass in the same way as in Single-Sword-Down. Nos. 1 and 2, however, instead of standing still turn their backs upon the audience, move a step or two forward, and turn completely round, each on his own axis, No. 1 clockwise and No. 2 counter-clockwise (eight bars).

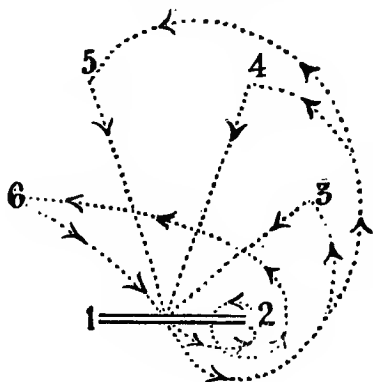
This evolution is repeated five times, the dancers passing under the swords raised in turn by Nos. 2 and 3, 3 and 4, 4 and 5, 5 and 6, and 6 and 1 (forty-eight bars in all).

FIGURE 7.—DOUBLE-SWORDS-DOWN.



This figure is performed in the same way as Double-Sword in the Kirkby Malzeard dance, except that the swords are lowered nearer to the ground, and the dancers step instead of jump over them.

FIGURE 8.—DOUBLE-SWORDS-UP.



Nos. 1 and 2 make an arch with the sword between them (No. 1's). No. 6 then passes under it, turns under his right arm, faces No. 1, stands close to and outside No. 2, and makes a second arch with No. 1. Nos. 3, 4 and 5 in turn pass under the double arch, turn to the left and return to their places, Nos. 3 and 4 passing under No. 5's sword.

No. 2 then passes under the double arch and turns to his left, round No. 6, to position; No. 6, following close behind him, makes a half turn counter-clockwise and dances backward to his place; while No. 1 makes a complete turn on his axis, clockwise, and faces centre (eight bars).

This figure is, in principle, very much the same as Double-Swords-Down, except that, of course, the dancers pass under a double arch instead of over two swords. It will be seen, too, that No. 1, at the conclusion of the movement, turns clockwise and not counter-clockwise as in the previous figure.

The above evolution is (as usual) repeated five times (forty-eight bars in all).

This concludes the first part of the dance, between which and the second part there is a short interval.

PART II.

The six dancers stand in two rows facing each other, as at the beginning of Part I.

The Captain walks up and down between the files reciting the following lines :—

Since that we have all come hither,
And so sweetly I do sing,
Now, my lads, you take to singing
When you hear these swords to ring.

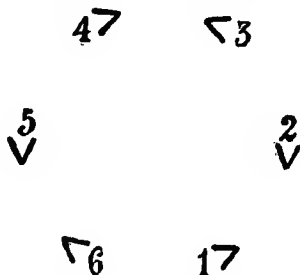
The Captain and his six men then sing " Tantiro " in chorus, still standing in the same position :—

Tantiro, tantiro, the drums they do beat,
The trumpets they do sound upon call ;
Methinks music's here, some bold Captain's near,
March on ! my brave soldiers away.

On the conclusion of this song the Captain moves from between the files, and the following figures are danced :—

FIGURE 9.—THE REEL.

All form ring. Nos. 1, 3 and 5 face, respectively, Nos. 2, 4 and 6, thus :—



They then dance the Hey or Chain, with swords held vertically, points up, and hands breast-high. Nos. 1, 3 and 5 go round counter-clockwise, Nos. 2, 4 and 6 clockwise, passing each other, alternately, by the right and left shoulders. On the first beats of bars one, three, five and seven, that is, whenever the dancers are passing right shoulder to right shoulder, each pair clashes swords, moving them from right to left (eight bars).

They then form up in two lines, facing each other, and "step" (eight bars).

These two movements are then repeated (thirty-two bars in all).

FIGURE 10.—THE ROLL.

Standing in the same position, each dancer now takes hold of the sword-point of the man opposite to him with his left hand; so that each couple, Nos. 1 and 6, 2 and 5, and 3 and 4, is linked together by two parallel and horizontal swords, thus:—

4 ===== 3

5 ===== 2

6 ===== 1

Nos. 1 and 6 then raise their swords and move down, exchanging places with Nos. 2 and 5, who move up under the swords held by Nos. 1 and 6.

Nos. 1 and 6 then stoop down, pass under the swords of Nos. 3 and 4 and exchange places with them. At the same moment Nos. 2 and 5 raise their arms and turn completely round, each on his own axis, No. 2 clockwise and No. 5 counter-clockwise.

This process is continued, each couple moving from one end to the other and back again, until all three couples are once

again in their original places. At this point, if necessary the dancers pause a moment until the end of the fourth bar (four bars).

This movement is then repeated (four bars).

Partners should bear in mind that in moving up or down they must always pass *over* the middle couple and *under* the last couple—the top or bottom, as the case may be. The turn is made whenever a couple reaches the top or bottom position, and should occupy the same time as in passing under or over a couple.

The performers now release each other's swords, form up in two files, as before, and "step" (eight bars).

The Roll is then repeated twice, the tempo being gradually increased until the greatest possible speed has been attained (sixteen bars).

This is followed by the "stepping" as before, at the conclusion of which the dancers close in towards the centre of the ring, plant their right heels on the ground, toes up, hold their swords up above their heads, and remain posed in this position for a few moments, after the manner of the Morris All-In (eight bars).

NOTATION.

| MUSIC. | MOVEMENTS. |
|---------------------|---|
| PART I. | |
| Song. | Stand in two rows, facing (<i>see</i> p. 57). |
| THE JIG. | |
| A and B. | Fig. 1. Ring-and-Step (<i>see</i> p. 58). |
| A and B (2nd time). | Fig. 2. The Lock (A) (<i>see</i> p. 58). |
| A and B (3rd time). | Fig. 3. The Lock (B) (<i>see</i> p. 58). |
| THE HORNPIPE. | |
| C and D (3 times). | Fig. 4. Single-Sword-Dancing-All-The-Way-Round (<i>see</i> p. 59). |
| C and D (3 times). | Fig. 5. Single-Sword-Down (<i>see</i> p. 60). |
| C and D (3 times). | Fig. 6. Single-Sword-Up (<i>see</i> p. 61). |
| C and D (3 times). | Fig. 7. Double-Swords-Down (<i>see</i> p. 61). |
| C and D (3 times). | Fig. 8. Double-Swords-Up (<i>see</i> p. 62). |
| INTERVAL. | |

NOTATION.

| MUSIC. | MOVEMENTS. |
|---|--|
| <p>The Captain's song.</p> <p>Chorus : Tantiro.</p> <p>THE REEL.</p> <p>E and F.</p> <p>E and F (2nd time).</p> <p>THE ROLL.</p> <p>G and H.</p> <p>G and H (2nd time).</p> | <p>PART II.</p> <p>Stand in two files, facing (<i>see</i> p. 63).</p> <p>All sing Tantiro, standing in same position (<i>see</i> p. 63).</p> <p>Fig. 9. The Reel (<i>see</i> p. 63).</p> <p>The same repeated.</p> <p>Fig. 10. The Roll (<i>see</i> p. 64).</p> <p>The Roll, increasing the tempo (<i>see</i> p. 65).</p> <p>ALL-IN.</p> |

CHAPTER II.

THE SHORT-SWORD DANCE.

It is not easy to account for the substitution of the short sword, or rapper, for the long sword in the Northumberland and Durham sword dances; nor to determine at what period in the history of the dance the change was effected. The Captain of the Earsdon dancers, Mr. Armstrong, told me, on the authority of an old dancer who died many years ago at a great age, that the rapper was certainly used in his district at least a hundred years ago. Mr. Armstrong also added, on the same authority, that up to fifty years ago the rapper was fitted with two revolving handles, one at each end, so that there was no difference between hilt and point.

Now, the figures of the present Northumbrian dance cannot be executed with ordinary swords, or with any instruments less flexible than rappers, so that the introduction of the latter cannot have taken place at a later date than that of the present method of dancing.

But Brand, in his "Popular Antiquities of Great Britain" (1795), after quoting the description of the sword dance given by Olaus Magnus in his "History of the Northern Nations," makes the following comment: "I have been a frequent spectator of this dance, which is now, or was very lately, performed with few or no alterations in Northumberland and the adjoining counties." It will be remembered, however, that in the Scandinavian dance the performers "sheath their swords" and "hold them erect," and this, of course, they could not have done had they carried rappers. It is, at any rate, difficult to believe that Brand intended the words "few or no alterations" to cover such a vast and fundamental change in the form of the dance as the

substitution of the rapper for the long sword would necessarily involve. It is reasonable, therefore, to conclude that the rapper had not been introduced into the Northumbrian dance when Brand saw it, *i.e.*, some time prior to 1795.

The evidence of Brand, who was an accurate and trustworthy observer, is, therefore, in direct conflict with the testimony of Mr. Armstrong. Unfortunately, I do not know of a single written description of a sword dance in which the use of the rapper is unmistakably implied, so that no assistance can be derived from printed sources.

The Yorkshire sword dance was, however, at one time known as the "rapier dance," for it is so described by R. Willan in his list of "Ancient words used in the West Riding of Yorkshire" (*Archaeologia*, 1814, vol. xvii., p. 155). But there is nothing in Willan's description of the dance to warrant the assumption that the flexible rapper was used in its performance.

The word "rapier" was introduced into this country in the 16th century and was originally used to denote a light and narrow cut-and-thrust weapon, as opposed to the heavy broad-sword. We may assume, moreover, that it was at first pronounced *rappier* or *rapper*, more probably the latter; just as the French *drapier* was in England pronounced *drapper* until about a century ago. There is no evidence, apparently, to show when the word became specialized in the sense in which it is now used in Northumberland and Durham.

There is a further point which presents some difficulty. The invention of the intricate bi-circle type of dance figure must have been the product of extraordinarily ingenious minds, and it is not easy, therefore, to explain its genesis by any theory of evolution. It would be easier to postulate the direct personal influence of some ingenious individual, and that at a comparatively late period in the history of the dance. The question is a very puzzling one, and I confess that, at present, I have no reasonable or satisfactory solution to offer.

The Northumberland and Durham dances, though extremely interesting, are, it seems to me, in a sense decadent. There is a kind of perverse ingenuity about them, a striving for effect in detail at the expense of broader features, which is very closely parallel to the rather tortured cleverness of art, or of literature, which has begun to go downhill. Markedly decadent, too, are the rappers, subordinated to the purposes of complex motion until they have lost nearly all the character of the sword. Again, what the dance gains in complexity, it loses in the closer massing of the men, due partly to the shortness of the rappers themselves. On the whole, therefore, the Yorkshire dances should, I think, be placed higher in artistic and traditional truth, in spite of the great fascination of the more elaborate figures of the Northumberland dances.

Whatever its origin and history there is no doubt that the rapper has now completely supplanted the sword in the Tyneside district. It is true that, like other forms of popular and traditional entertainment, short-sword dancing is rapidly dying out. But this is quite a recent phase. There is plenty of evidence to show that within the last ten years it was very generally practised in the neighbourhood of Newcastle-on-Tyne. So far, too, as my own investigations have gone, the dance itself seems to have varied but little. The number of figures that were performed in different villages varied very much, but in every case I noticed that the figures themselves had apparently been drawn from a common stock.

THE SWALWELL SWORD DANCE.

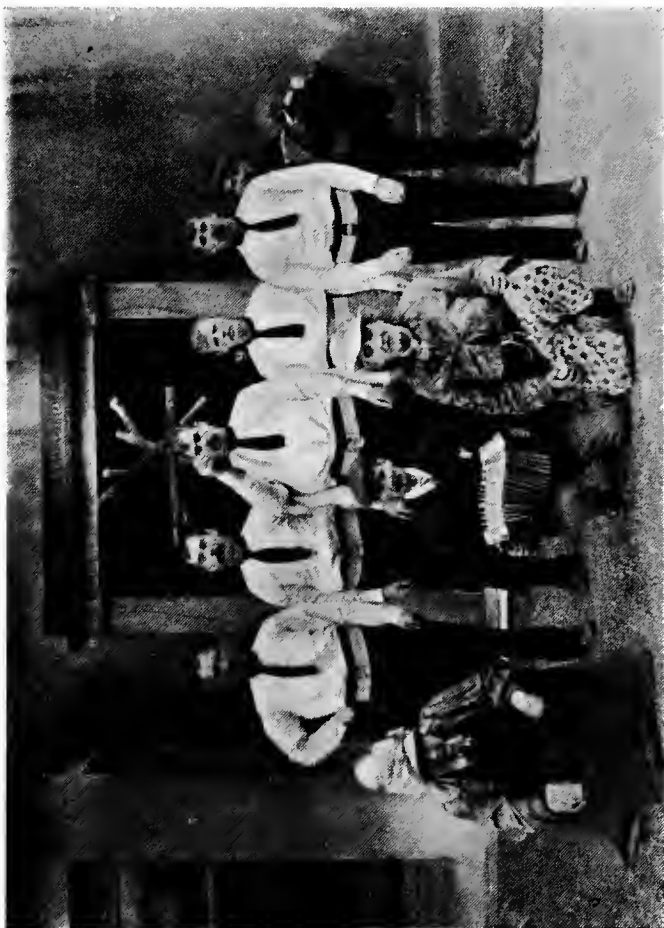
SWALWELL is a populous mining village within a few miles of Newcastle, situated on the Durham bank of the Tyne. The Swalwell sword dancers, or guizards as they are often called, perform annually on Christmas Eve and on the following days. Their performance differs from that at Earsdon and every other village I investigated, in that it consists of the dance only, without any acting or singing. I have been told, however, that at one time the performance included the usual introductory song by the Captain with its short mummer-like sequel, both of which were very similar to those presently to be described in the Earsdon dance. But this must have been some time ago, for Mr. J. E. Taylor, a resident in the neighbourhood, assures me that the form of the dance has not materially changed within his recollection, and his memory goes back a great many years.

The dancers are five in number, and are accompanied by a Captain and a man dressed in woman's clothes, called the Bessy, Betty, or dirty Bet, who carries a box and collects the money.

COSTUME.

The dancers wear white shirts, decorated with red, white and blue rosettes; a red tie, and a sash or belt of the same colour round the waist; dark trousers, or, sometimes, white overalls with a red stripe down each leg. They wear nothing upon their heads. I am told that about fifty years ago, instead of trousers they wore breeches and white stockings, with ribbons tied round the knees.

The costumes of the Captain and the Bessy are shown in the accompanying photograph.



SWALWELL SWORD-DANCERS,
WITH THE BETTY, MUSICIAN, CAPTAIN AND RAG-MAN.

Each dancer carries a sword, twenty-eight inches in length, called a rapper. The blade, which is without a point, is made of thin, finely tempered steel, and is twenty-two inches long by one and three quarters wide. At one end a round wooden handle, six inches long, is loosely fitted so as to allow the metal haft, attached to the blade, to revolve freely within it; upon each side of the other end two thin blocks of wood, two inches long and of the same width as the blade, are firmly rivetted or bound with cord. The rapper is as flexible as a harlequin's wand, to which in shape it bears some resemblance.

The musician, who is dressed in his ordinary clothes, plays a fiddle.

THE MUSIC.

There is no special or traditional air associated with this dance; any jig tune in 6-8 time will serve, the dancers told me, so long as it can be played at the proper speed ($\bullet = 160$).

THE STEPS.

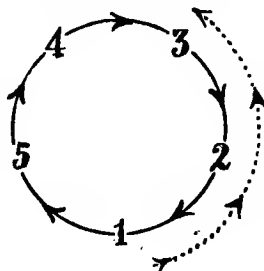
Throughout the dance the performers stand very close to each other and step, or tramp, in time with the music, taking two short, decided, steps to each bar. At the end of every "Nut," as each section of the dance is called, the performers stand still and "step" as in the Grenoside dance.

THE DANCE.

The performers stand in a ring, facing centre, while the fiddler plays through the first strain of the music. On the last beat of the last bar, they clash their swords together (as in the Kirkby dance), and then, taking a quarter turn to

the left, each man throws his rapper over his left shoulder and grasps the tip of the sword in front of him. In this position they march round in a ring, clockwise (eight bars), and then, without pause, break into the following figure:—

FIGURE 1.—ONE-TURN-OFF.



Nos. 2, 3, 4 and 5 continue to move round, clockwise, while No. 1, the leader, raises both arms, turns outward to his left, and dances round and outside the ring counter-clockwise, until he comes to his own place, when he turns in and resumes his original position behind No. 5.

The movement is then repeated four times, Nos. 2, 3, 4 and 5, in turn, dancing round and outside the ring in the same way.

FIGURE 2.—THE NUT.

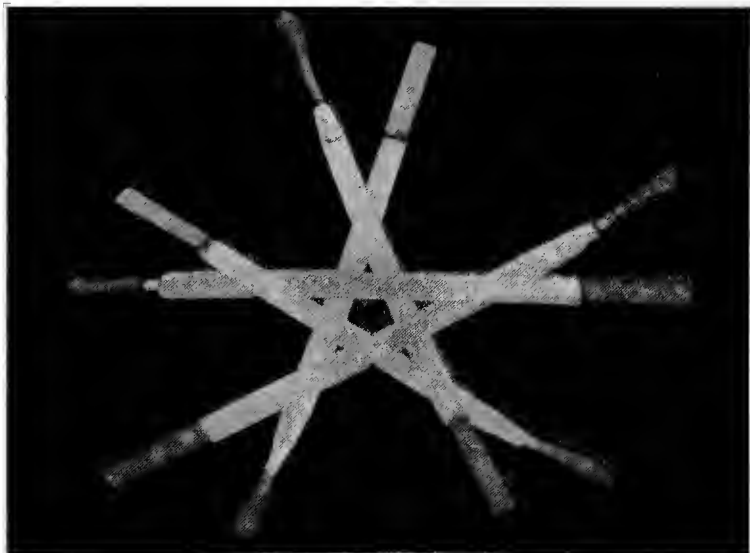
No. 1 raises his left arm, turns outward to his left and moves round a half circle counter-clockwise, followed by Nos. 2, 3 and 4, all of whom pass under No. 5's sword. Simultaneously, No. 5, raising his right arm and keeping his face towards the centre, moves round the ring, clockwise, until he meets No. 1 (*see plate facing p. 75*).

A new ring is thus formed, in which the dancers are



SWALWELL SWORD-DANCE.

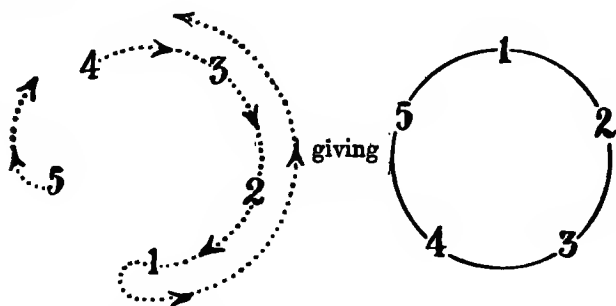
THE DANCERS ARE ABOUT TO TIE THE NUT (*see p. 74*). THE LEADER, No. 1, IS ON THE EXTREME RIGHT, AND IS PREPARING TO TURN OUTWARDS TO HIS LEFT. READING FROM RIGHT TO LEFT THE DANCERS ARE STANDING IN THE FOLLOWING ORDER: NOS. 1, 2, 3, 4 AND 5.



EARSDON SWORD-DANCE

THE NUT (*see p. 75*).

standing in reversed order, as shown in the following diagram :—



The dancers, keeping their wrists raised to chin level, press their hands apart, each man passing his right hand *under* the left wrist of the dancer on his right, and his left hand *over* the right wrist of the man on his left. In this way the swords are locked together in the form of a pentacle or five-pointed star (*see* plate facing p. 75). This is called the "Nut" or "Knot."

The leader then raises the Nut in his right hand and holds it high above his head, while all five dancers walk round in a ring clockwise, two steps to the bar, each one placing his left arm upon the left shoulder of the man in front of him (8 bars).

They now halt, face centre, and "step" while they hold up the Nut, in a horizontal position, well above their heads (eight bars), as shown in the frontispiece. The Nut is supported by all the dancers, each of whom grasps the hilt of his own sword in his right hand, and the tip of his right neighbour's sword in the other.

The Nut is then untied by reversing the movement by which the swords were interlaced. That is to say, No. 1 raises both arms, turns outward to his right and moves round clockwise to his place, followed by Nos. 2, 3 and 4, all of whom pass under No. 5's sword; while No. 5 raises his

right arm, moves round counter-clockwise, facing centre, and meets No. 1.

The dancers are now standing in a ring, facing centre, and linked together, hilt and point, as in the Yorkshire long-sword dances. This is the normal position in which the dancers should stand at the beginning and end of the figures in this and the following dance. To this rule there is but one exception, viz., in One-Turn-Off, which, as already explained, the dancers begin and end holding their rappers over their left shoulders. This position, moreover, is maintained at the end of this figure only when it is followed by the tying of the Nut; and that occurs once only in the course of the dance. On all other occasions the dancers at the conclusion of Fig. 1 pass their rappers over their heads, make a quarter turn clockwise and face centre.

This completes the first of the four sections into which this dance is divided. The first section, or Nut, as it is usually called, consists, as we have seen, of One-Turn-Off and the Nut. Each of the succeeding Nuts begins with Fig. 1 and ends with Fig. 2, and contains, in addition, a third figure interposed between them.

The division of the dance into sections is purely arbitrary, and is done for the sake of convenience and clearness. The movements of the performers throughout the dance are continuous, no pause being made between the successive Nuts, or between the figures of which they are composed. Immediately, therefore, one Nut is finished, the dancers break, without hesitation, into One-Turn-Off, which is always the first figure of the next section.

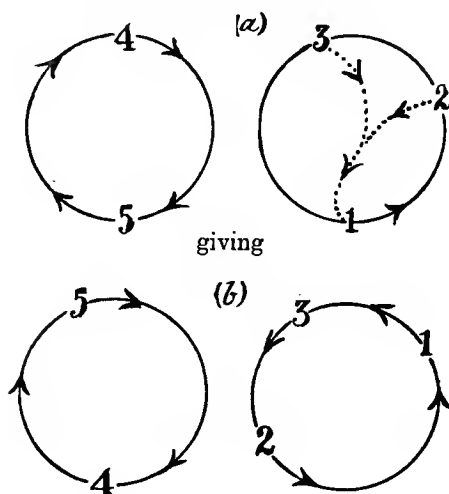
When a figure, as is usually the case, consists of several repetitions of a movement, the number of such repetitions is determined by the leader, whose privilege it is to call "Nut" and to break into Fig. 2 whenever he thinks fit. He must, however, be careful to time his call so that the tying of the

Nut shall coincide with the end of one strain of the tune. As the two following movements take exactly sixteen bars to perform, each section of the dance, or Nut, will thus begin and end with the first and last bars of one or other of the strains of the music.

In the third and fourth figures of this dance (and in many of those in the Earsdon dance) the Nut is tied in a different way from that described in Fig. 2. In such cases the special method will always be explained at the end of the figure in which it occurs.

The distinctive figures of the remaining three Nuts will now be described in their proper order.

FIGURE 3.—THE NEEDLE.

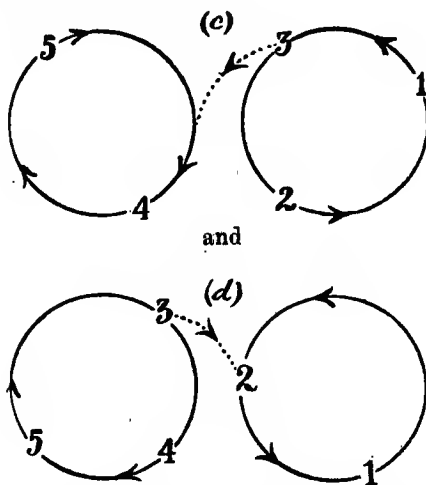


No. 1 raises his left arm, turns outward to his left and, followed by Nos. 2 and 3, moves round in a circle counter-clockwise. Simultaneously, No. 5 raises his right arm, turns

outward to his right and, followed by No. 4, moves round in a circle clockwise (*see diagram a*).

The dancers are now moving round in two circles, like cog-wheels, at the same rate, but in opposite directions, Nos. 1, 2 and 3 counter-clockwise, and Nos. 5 and 4 clockwise (*see diagram b*).

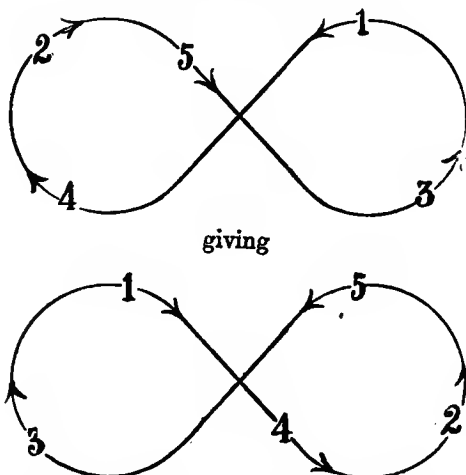
At the beginning of every fresh circuit No. 3 crosses over from one circle to the other, and dances, therefore, in successive circuits, alternately behind No. 2 and No. 4, as shown in the following diagrams:—



The leader must be careful to call "Nut" only when No. 3 is just entering the right-hand circle, and is about to follow behind No. 2 (*see diagram d*). No. 1 then continues moving round, counter-clockwise, followed by Nos. 2, 3 and 4; while No. 5 moves forward a step or two, makes a three-quarter turn counter-clockwise and faces centre.

In this and in all figures in which the performers are moving round in adjacent circles, it will be necessary for the dancers to keep their hands well above their heads.

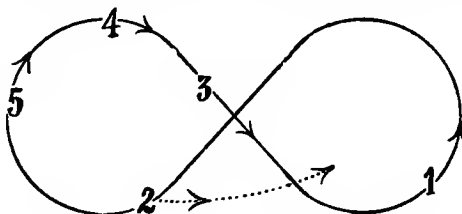
FIGURE 4.—RIGHT-AND-LEFT.



No. 1 raises his left hand, turns outward to his left and, followed by No. 3, moves round in a circle counter-clockwise; while No. 5, raising his right arm, turns outward to his right and, followed by Nos. 2 and 4, moves round in a circle clockwise.

At the end of every circuit, each group of dancers crosses over from one circle to the other and moves round in the reverse direction. The track, therefore, described by the dancers is, roughly, the figure 8, by which name this figure is sometimes called.

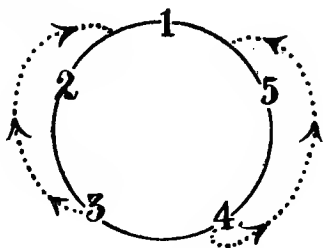
The critical moment is when the two groups meet, face to face, at the junction between the loops. The crossing at this point is executed in the following order, Nos. 5, 1, 2, 3, 4.



The Nut can only be tied when No. 1 is in the right-hand circle and No. 2 has just crossed over into the left-hand circle, the dancers then being in the positions shown in the above diagram. No. 2 then crosses over between Nos. 1 and 3; whereupon No. 1, followed by Nos. 2, 3 and 4, moves round counter-clockwise and ties the Nut in the usual manner, No. 5 making a three-quarter turn counter-clockwise and facing centre.

FIGURE 5.—RANK.

All face centre and move round clockwise until No. 1 is facing audience, thus :—

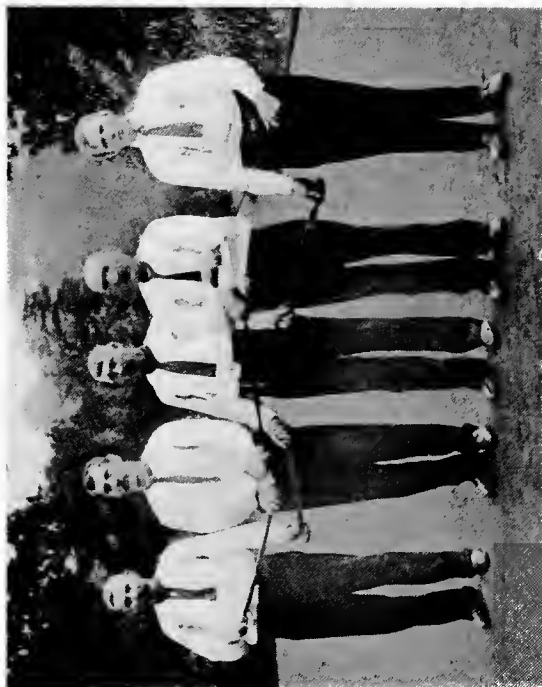


No. 3 raises both hands and, facing centre, moves to his left; he passes behind No. 2, stands between Nos. 1 and 2, and faces the audience. Simultaneously No. 4, raising his left arm, turns outward to his left, passes behind No. 5, stands between Nos. 1 and 5, and faces the audience.

The dancers are now standing in line, facing the audience, in the following order (*see* plate facing p. 80) :—

2 3 1 4 5

At the beginning of the next strain of the music, Nos. 1 and 2, and Nos. 1 and 5 lower the swords between them (No. 1's and No. 5's), over which Nos. 3 and 4, respectively,



SWALWELL SWORD-DANCE. RANK (see p. 80).

jump. In this position all "step" to the end of the strain (eight bars).

The same swords are again lowered and Nos. 3 and 4 jump backwards over them into their places in the line; after which all "step" till the end of the strain (eight bars).

Nos. 3 and 4 now lower the sword between them (No. 3's) and No. 1 leaps over it. Then all "step" till the end of the strain, when No. 1 jumps backwards over it into his place (eight bars).

The Nut is then tied in the following way: No. 1, raising both arms, moves forward, passes under No. 3's sword and makes a half turn counter-clockwise; while No. 5 turns completely round on his axis counter-clockwise.

On completing the last Nut, the dancers form up in line, facing audience. No. 1 stands in the middle and holds up the Nut high above his head in his right hand. This brings the dance to a conclusion.

NOTATION.

MOVEMENTS.

Clash swords and march round in a ring (*see* p. 73).

Fig. 1. One-Turn-Off (*see* p. 74).

Fig. 2. The Nut (*see* p. 74).

Fig. 1. One-Turn-Off.

Fig. 3. The Needle (*see* p. 77).

Fig. 2. The Nut.

Fig. 1. One-Turn-Off.

Fig. 4. Right-and-Left (*see* p. 79).

Fig. 2. The Nut.

Fig. 1. One-Turn-Off.

Fig. 5. Rank (*see* p. 80).

Fig. 2. The Nut.

Form up in line end exhibit Nut (*see* p. 81).

THE EARSDON SWORD DANCE.

THE Earsdon guizards perform in public on Christmas Eve, and they hold the reputation of being the best sword dancers in Northumberland.

Mr. Armstrong, the Captain, danced with them for forty years before he retired and took his present position. He told me that old-fashioned people always call them "Morris dancers." He explained the derivation of the expression by saying that the dance was originally brought to the Border country by bands of outlaws and sheep-stealers, called "Morris (Moss) troopers," who came from the North and settled down as miners in Northumbria.

As Mr. Armstrong's memory goes back a long way, he was able to give me a good deal of information respecting the changes that have taken place in the dance during the last fifty years. The Bessy, for instance, used to wear a hairy cap, and when the Nut was about to be tied the dancers would sometimes call out "We'll hang the Betty"; whereupon, Betty would step into the centre of the ring and the swords would be locked tightly around his throat, while the dancers "stepped" in the way described in the text. Mr. Armstrong also sang to me an older version of the Captain's song and gave me the words of the dramatic interlude which used to follow it. As these are of great interest they will be printed together with the version at present used.

The performers are a Captain, a Bessy, and five dancers. They are accompanied by a musician, who plays a fiddle.

COSTUME.

The costume which the dancers at present wear is a very elaborate one: crimson plush breeches, white linen shirts, a Zouave jacket of crimson plush edged with gold braid, and a broad Toreador sash. The Captain's dress is the same as that of the dancers with the addition of a cocked hat lavishly trimmed with gold lace (*see* plate facing p. 97).

This elaborate and gorgeous costume is quite a recent innovation and was adopted only a few years ago when the dancers were invited to Alnwick Castle to perform before the late King.

The older and traditional dress is shown in the frontispiece, which is a reproduction of a picture painted about thirty years ago by Mr. Ralph Hedley. At that time, Mr. Hedley assures me, the dancers wore white shirts decorated with bows and rosettes of coloured ribbons, black breeches of alpaca or satin, knee-ribbons and striped stockings and shoes tied with ribbons. The Captain wore a wide-awake hat with peacocks' feathers, an old-fashioned tail coat, breeches, and striped stockings. The Bessy was dressed in woman's clothes as shown in the picture.

The Earsdon dancers carry rappers similar to, but more neatly made and better finished than those used by the Swalwell men. The blades measure twenty-four inches in length, by one and an eighth in width.

THE MUSIC.

The music is supplied by a fiddler who is dressed in his ordinary clothes. As there is no special traditional tune to the dance any jig in 6-8 time is used that can be played at the required speed (M.M. ♩. = 160). When they were good enough to dance to me the fiddler played "The Threepenny Bit" for the first half of the dance and "The Black-thorn Stick" during the later figures. Their most popular tunes appear to be "The Laird o' Cockpen," "The Irish Washerwoman," "Haste to the Wedding," "The Delight," "Paddy O'Rafferty" and "Kitty's Ramble."

THE STEPS.

The steps are exactly the same as those used in the Swalwell dance.

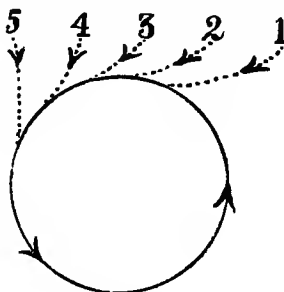
THE DANCE.

The performance, as is usual with sword dances, opens with the Captain's song, followed by a few introductory movements leading up to the dance proper, which begins with Figure 1. This introduction, as has been already explained, has undergone some alteration in the course of the last few years. Both versions, old and modern, will therefore be given.

INTRODUCTION.

(OLD VERSION.)

The dancers stand in line, facing the audience, while the Captain walks round in a circle counter-clockwise, thus:—



In the course of the following song, the dancers, as they are introduced, leave the line, one by one, and fall in and walk behind the Captain.

THE CAPTAIN'S SONG.

- i. A-rambling here I've comed,
Good people for to see ;
Five actors I have brought,
As brave as brave can be.
- ii. It's Earsdon on the hill,
Where the water washes clear ;
To Earsdon habitation we belong,
And merry we'll appear.

- iii. The first that I'll call on,
He is a pitman bold ;
He walks on underground
To keep him from the cold.
- iv. The next that I'll call on,
It is his heart's desire
He hews and puts the coals,
The old woman makes the fire.
- v. The next that I'll call on,
He is a tailor fine.
What think you of his work ?
He made this coat of mine.
- vi. He is a tailor fine,
And a good one to his trade ;
He never closed one hole
But two for one he made.
- vii. The next that I'll call on,
Is Jack upon the deck ;
He cooks for our ship's crew
And he sells all the fat.
- viii. The next that I'll call on,
It is big walloping Tom ;
He's courted two fair women
And durst not marry one.
- ix. For if he married one,
The other he would slight ;
And the best thing he can do
Is to treat them both alike.
- x. Now I'm going to kill a bullock,
Of that I'll make you sure ;
We'll kill it in Earsdon Town
And divide it amongst the poor.

Directly this song is finished, two of the dancers, Nos. 1 and 2, feigning a quarrel, fight with their swords until one of them is wounded and falls to the ground. Whereupon there is a great commotion and Bessy sings :—

An actor he is dead,
And on the ground he's laid ;
We'll have to suffer for it,
Brave boys, I'm sore afraid.

No. 3 then sings :—

I'm sure it's none of me,
And never in my time ;
It's he that followed I,
That did this bloody crime.

Then No. 4 interposes :—

O, now that he is dead
And his body it is cold,
We'll take him to the Church yard
And bury him in the mould.

The following dialogue then takes place :—

No. 5. Doctor! doctor! O, for a ten-pound doctor!

Doctor (*enters*). Here am I!

No. 5. How came you to be a doctor?

Doctor. By my travels.

No. 5. How far have you travelled?

Doctor. Through Italy, France and Spain; and now I've come back to cure the diseases in England again. Jack! take a drop of my little bottle, that'll go down your thrittle throttle. Rise up! and fight for old England again.

The wounded man then stands up and shakes his sword; whereupon Bessy sings :—

Dance on, my bonny lads,
I heard the landlord say
He would stand a gallon of beer
Before we go away.

The dancers then form up in line, facing audience, and the dance proceeds in the way described at p. 89.

INTRODUCTION

(MODERN VERSION.)

The dancers stand in line, facing the audience, each with his sword resting upon his right shoulder, the hilt level with his waist. The Captain and Betty stand at either end of the line, thus :—

Captain. 5. 4. 3. 2. 1. Betty.

The song, which follows, should be sung by the Captain ; nowadays, however, Bessie, being the younger man, usually sings it in his stead.

THE CAPTAIN'S SONG.

i.

Good people, give ear to my story, we have called for to see
you by chance ;

Five heroes I've brought blithe and bonny, intending to give
you a dance.

For Earsdon is our habitation, the place we were all born and
bred.

There are not finer boys in the nation, and none shall be
more gallantly led.

ii.

'Tis not for your gold or your silver, nor yet for the gain of
your gear,

But we come just to take a week's pleasure, to welcome the
incoming year.

My lads, they are all fit for action, with spirits and courage
so bold ;

They are born of a noble extraction, their fathers were
heroes of old.

iii.

Now this is the son of brave Elliott, the first youth that
enters my ring ;
So proudly rejoice I to tell it, he fought for his country and
king.
When the Spaniards besieged Gibraltar, bold Elliott defended
the place,
Soon caused them their plans for to alter ; some died—others
fell in disgrace.

iv.

Now my next handsome youth that does enter is a boy, there
are very few such ;
His father beat that great De Winter, and defeated the fleet
of the Dutch.
His father was the great Lord Duncan, who played the Dutch
ne'er such a prank,
That they fled from their harbours, ran funkin', and they fled
to the great Dogger Bank.

v.

This one is the son of Lord Nelson, that hero that fought at
the Nile ;
Few men with such courage and talent, the Frenchmen he
did them beguile.
The Frenchmen they nearly decoyed him, but the battle he
managed so well,
In their fortress he wholly destroyed them, scarce one got
home for to tell.

vi.

Now my next handsome youth that does enter is a boy of
ability bright ;
Five thousand gold guineas I'd venture that he like his father
would fight.
At Waterloo and Tarryvary, Lord Wellington made the
French fly ;
You scarcely can find such another, he'd conquer or else he
would die.

vii.

Now my last handsome youth that does enter is a boy that is
both straight and tall;
He is the son of the great Buonaparte, the hero that cracked
the whole all.
He went over the Lowlands like thunder, made nations to
quiver and quake;
Many thousands stood gazing in wonder at the havoc he
always did make.

viii.

Now you see all my five noble heroes, my five noble heroes
by birth,
And they each bear as good a character as any five heroes
on earth;
If they be as good as their fathers, their deeds are deserving
records;
It is all the whole company desires to see how they handle
their swords.

At the end of each stanza, the singer pauses for a moment while the dancers clash their swords together, Nos. 5 and 4 and Nos. 1 and 2 moving towards each other so as to get within reach.

At the beginning of the third stanza, No. 1 moves forward two paces and remains there until the end of the song. In the four following stanzas Nos. 2, 3, 4 and 5, respectively, follow suit.

Directly the song is finished, the fiddler strikes up, the dancers form a ring, one behind the other, hold their swords points up, hilts breast high, and place their left arms over the left shoulders of those in front of them. Standing in this position they "step" (eight bars).

On the last beat of the last bar they clash their swords together and place them on their left shoulders, each man grasping in his left hand the tip of the sword in front of him.

In this position they forthwith break into the following figure without pause.

FIGURE 1.—SINGLE-GUARD.

This is danced in exactly the same way as One-Turn-Off (*see* p. 74).

FIGURE 2.—THE NUT.

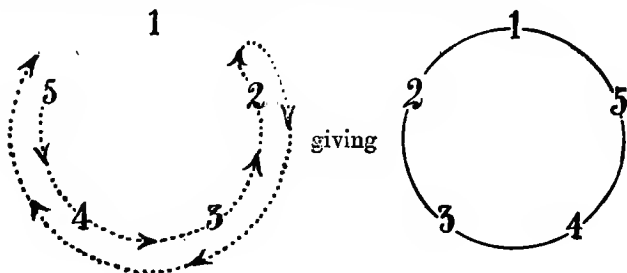
This figure begins with the tying of the Nut, which is done in precisely the same way as in the Swalwell dance (*see* p. 74).

The dancers then form up in line, facing the audience, and “step,” the leader in the middle holding the Nut in his right hand high up above his head (eight bars).

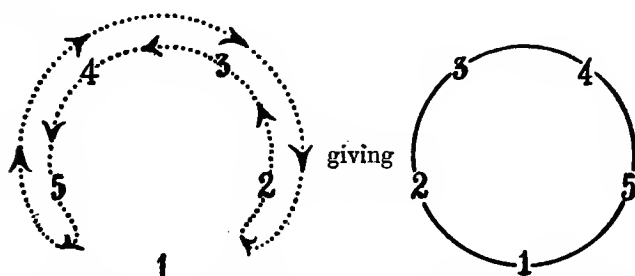
They then form ring, facing centre, and raise the Nut above their heads, in a horizontal position (*see* frontispiece), each man holding the hilt of his own sword in his right hand, and the tip of his right neighbour’s sword in the other. In this position they “step” (eight bars).

On the last beat of the last bar they lower the Nut and “break-away,” that is, they loosen the swords with a sharp jerk of the wrists downwards and towards each other, and then proceed to untie the Nut in the following way.

No. 1 stands still and raises his right arm. No. 2, followed by Nos. 3, 4 and 5, then turns outward to his right and, passing under No. 1’s sword, moves round in a circle, counter-clockwise, until he meets No. 1, when all stand still, make a quarter turn to the right and face centre, thus:—



This movement, it will be noticed, differs from that described in the Swalwell dance. The latter is, of course, the more logical way because, in principle, it accords with the method in which the Nut was tied. The Earsdon men told me that they acquired their present habit some years ago when they had a leader who was an old man and it was necessary to do all that they could to spare him trouble. It is curious that, this being their object, they did not lighten his labour still further by tying the Nut on the same principle, thus :—



This brings the first Nut to a conclusion. The construction of the rest of the dance is the same as that of the Swalwell dance, and consists of a series of Nuts, each of which begins and ends, respectively, with the two figures above described, and contains, interposed between them, a new and additional figure. The order in which these special figures are presented is not prescribed, but is determined by the leader, who calls out the name of the next figure during the performance of Single-guard. As in the Swalwell dance, whenever the Nut is tied in any other than the normal way, this will be specifically mentioned and described at the end of each figure in which it occurs.

The distinctive figures will now be described in their proper order.

FIGURE 3.—THREE-AND-TWO.

This is the same figure as the Needle (*see* p. 77).

FIGURE 4.—TURN-IN.

This is a variant of Single-Guard.

Raising both arms, the dancers make a three-quarter turn, clockwise, and then proceed to move round in a circle in the same direction, one behind the other.

No. 1 then raises both arms, moves a step outside the ring, revolves twice on his axis counter-clockwise, and then dances round and outside the circle counter-clockwise until he comes to his place, when he turns in, as in Single-Guard.

This evolution is then executed, successively, by Nos. 2, 3, 4 and 5. Immediately No. 5 has resumed his place, No. 1 turns outward and the Nut is tied in the usual manner.

FIGURE 5.—FOLLOW-WE.

No. 1 raises his left arm and, followed by Nos. 2, 3 and 4, moves round in a circle counter-clockwise; while No. 5, raising his right arm, turns out to his right and goes round in a circle, clockwise, by himself.

At the end of the first circuit, No. 2 leaves the right-hand circle and follows behind No. 5.

At the end of the second and third circuits, Nos. 3 and 4, respectively, join No. 5's circle.

This evolution is now executed in the reverse way, Nos. 2, 3 and 4, successively leaving the left for the right-hand circle.

The figure may be repeated as often as the leader wishes. The Nut, however, can only be tied when No. 2 is entering the right-hand circle.

FIGURE 6.—CHANGY.

This is a variant of Three-and-Two.

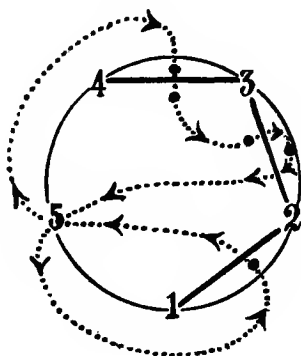
No. 1 raises his left arm, turns outward to his left and, followed by Nos. 2 and 3, moves round in a circle

counter-clockwise. Simultaneously, No. 5 raises his right arm, turns outward to his right and, followed by No. 4, goes round in a circle clockwise.

At the end of every circuit, Nos. 1 and 5 change places, No. 5 always passing *in front* of No. 1.

The Nut can be tied in the usual way whenever No. 1 is entering the right-hand circle. No. 5, however, must be careful to face centre by turning counter-clockwise.

FIGURE 7.—TUMBLE.



No. 5 raises his left arm, turns outward, moves round to his left outside No. 1 and stands between Nos. 1 and 2, resting his back upon No. 1's sword. He then turns a back somersault over No. 1's rapper and returns backwards to his place.

Raising his right arm, he then moves round to his right, outside No. 4, and stands between Nos. 4 and 3, where he repeats the same performance.

Making a quarter turn clockwise and moving a step to his right, he now stands between Nos. 2 and 3, places his feet together and jumps over No. 2's sword, Nos. 2 and 3 lowering the sword under his feet as he does so.

He then rests his back upon No. 2's sword, turns a back somersault over it and returns to his place.

The Nut is then tied in the usual way.

FIGURE 8.—FIGURE EIGHT.

This is the same figure as Right-And-Left (*see* p. 79).

FIGURE 9.—RAFFALLY.

No. 4 moves forward, passes under No. 1's sword, turns to his left and dances round and outside the circle counter-clockwise, passing outside Nos. 2 and 3. Simultaneously, No. 5 raises his right arm, makes a three-quarter revolution on his own axis clockwise, moves a step or two forward, and meets No. 4 face to face. No. 5 now makes a complete revolution on his axis counter-clockwise, and then, followed by No. 4, proceeds to move round in a circle counter-clockwise. When No. 5 has completed three quarters of his first circuit and is facing the audience, No. 1, raising his right arm, turns outward to his right and, followed by Nos. 2 and 3, moves round in a circle clockwise.

The Nut can only be tied when Nos. 1 and 5 are just entering upon a new circuit. Nos. 1, 5 and 4 then stand still; while Nos. 2 and 3 move round counter-clockwise,

outside Nos. 1, 5 and 4, pass under No. 4's sword, make each a half turn counter-clockwise and face centre.

Nos. 1 and 5 then move forwards and face centre, each making a half turn, No. 1 clockwise, and No. 5 counter-clockwise.

This, it will be found, ties the Nut.

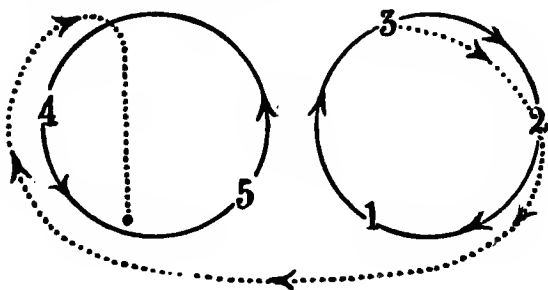
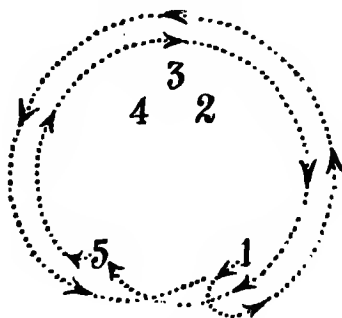


FIGURE 10.—THE PRINCE OF WALES.



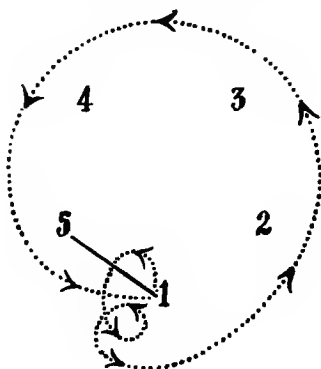
Nos. 2 and 4 close up and stand beside No. 3 in the position shown in the diagram. No. 1 then raises his left arm, turns outward to his left, passes round and outside them, counter-clockwise, and returns to his place; while No. 5 raises his right arm, turns outward to his right, passes round and

outside the three stationary dancers, clockwise, and resumes his place. No. 1 passes outside No. 5 on first meeting him, and inside when he meets him the second time.

Nos. 1 and 5 now stand close beside No. 3, while Nos. 2 and 4 move round and outside them—No. 2 counter-clockwise, and No. 4 clockwise. No. 2 passes No. 4 first on the outside and then on the inside. No. 3 remains stationary throughout the figure.

The Nut is tied in the usual way directly Nos. 2 and 4 have resumed their places.

FIGURE 11.—DOCTOR COOK.



No. 1 leaps over No. 5's sword, raises both arms, revolves once on his axis counter-clockwise, and then, turning to his left, moves outside and round the circle counter-clockwise and returns to his place. Nos. 2, 3, 4 and 5 then do likewise, each in turn jumping over the rapper belonging to the dancer on his left and performing the evolutions above described.

The Nut is tied in the usual way directly No. 5 has resumed his place.

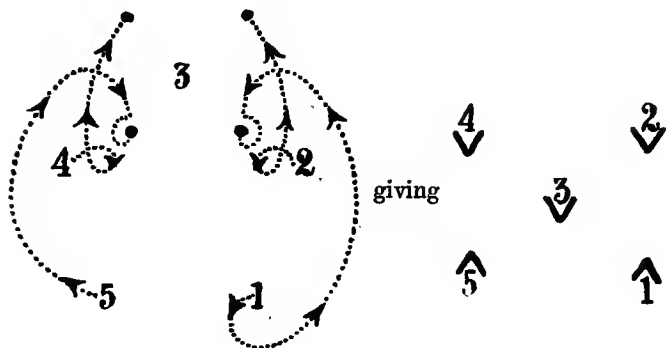


EARSDON SWORD-DANCERS.
THE LEADER HOLDING UP THE NUT.



EARSDON SWORD-DANCE.
FIXY (*see* p. 97).

FIGURE 12.—FIXY.



All move round clockwise until No. 3 faces audience.

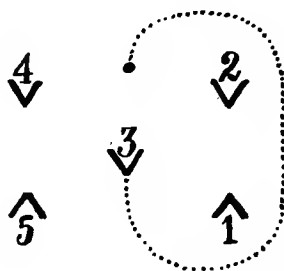
No. 1, raising his left arm, then turns outward to his left, passes outside No. 2, moves forward between Nos. 2 and 3 (under No. 2's sword), makes a half turn clockwise and stands with his back to the audience on No. 3's left front.

Simultaneously, No. 5, keeping his face to the centre, passes behind No. 4, advances between Nos. 3 and 4 (under No. 3's sword), and, making a half turn counter-clockwise, stands with his back to the audience on No. 3's right front.

No. 2 now makes a one and a quarter turn counter-clockwise, moves backward and stands behind No. 3, facing No. 1; while No. 4 makes a one and a quarter turn clockwise, backs behind No. 3 and faces No. 5 (*see plate facing p. 97*).

The dancers, standing in this position, "step" (eight bars).

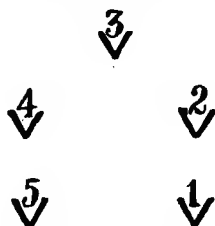
The Nut is then tied in the following way. No. 3 moves forward, passes under No. 5's sword, turns to his left and dances round and outside Nos. 1 and 2, halts between Nos. 2 and 4 and faces centre.



No. 1 then raises his left arm, turns outward and ties the Nut in the usual manner.

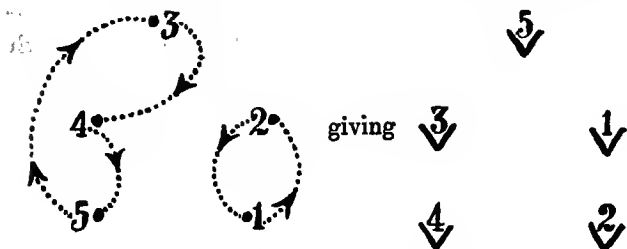
FIGURE 13.—THE OLD FIDDLER.

All move round clockwise until No. 3 is facing the audience. The rest also face audience, Nos. 1, 2 and 5 turning counter-clockwise and No. 4 clockwise, and stand thus :—

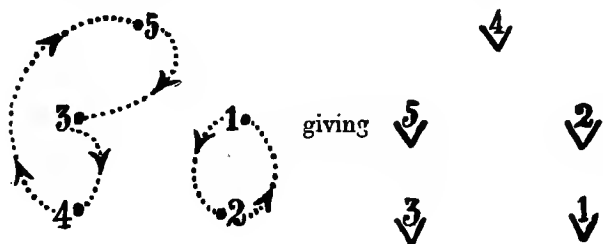


In this position they step until the end of the strain of the music (eight bars).

No. 5 now turns outwards to his right and moves into No. 3's position ; No. 1 turns outwards to his left and takes No. 2's place ; Nos. 4 and 2 move forwards to the front rank ; and No. 3 takes No. 4's position, thus :—

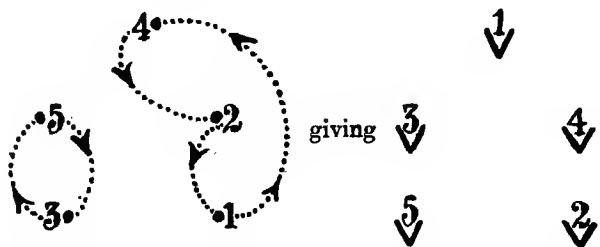


Standing in this position all "step" until the end of the strain (eight bars). Whereupon, a similar change of position is again made, thus :—

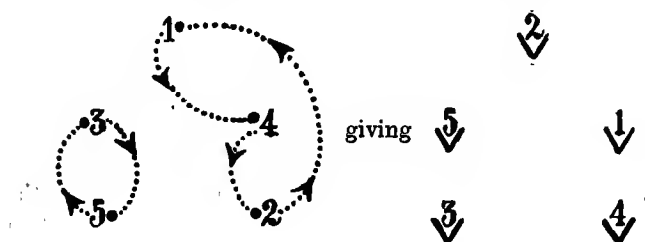


In this position they all "step" as before.

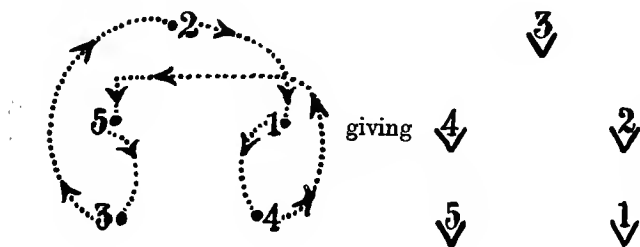
The next change is made a little differently. The front right (No. 1) now goes to the back and No. 3 moves one place back; while the rest move as before, thus :—



After "stepping" as before, No. 2 moves into the back place; No. 5 takes No. 3's place, and No. 1 takes No. 4's; while Nos. 4 and 3 move forwards to the front line, thus :—



After "stepping" as before, the next and last change is effected in the following way. No. 3 moves to the back place; No. 2 takes No. 1's place; Nos. 5 and 1 move into the two front places; while No. 4 turns outward to his left, passes between the second rank and the hindmost, and takes No. 5's place, thus :—



The dancers, once again in their original places, now "step" until the end of the strain (eight bars).

Immediately the "stepping" is finished, No. 5 makes a three-quarter turn clockwise, after which the Nut can be tied in the usual way.

FIGURE 14.—DOCTOR PARRY.

No. 1 jumps over No. 3's sword (Nos. 3 and 4 lowering the sword as he does so, after the manner of a skipping-rope), turns left, and returns to his place. Nos. 2, 3, 4 and 5 then do the same, each, in turn, jumping over the sword belonging to the second dancer on his right and returning, counter-clockwise, to his place.

The Nut is then tied in the usual way.

FIGURE 15.—WAVES.

This is the same as Changy, except that No. 1 always crosses over from one circle to the other *before*, instead of *behind* No. 5.

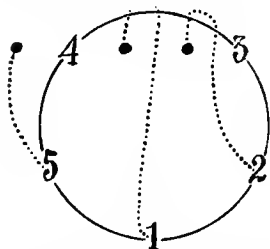
FIGURE 16.—DOUBLE-GUARD.

This is a variant of The Prince of Wales, in which the two couples pass round simultaneously instead of in succession. Nos. 1 and 2 move round counter-clockwise, and Nos. 4 and 5 clockwise. Upon meeting, Nos. 1 and 2 pass outside the first time, and inside the second time.

The Nut is then tied in the usual way.

FIGURE 17.—FACE-UP.

Nos. 1 and 2 move forward, pass between Nos. 3 and 4 (under No. 3's sword), make each a half turn counter-clockwise, and stand beside No. 3 (No. 2 on No. 1's left) facing audience. No. 5 moves a step backward into line with the others, thus:—



In this position the dancers "step" (8 bars).

Nos. 1 and 2 now walk forward under No. 3's sword and No. 1 raises both arms, turns to his left, followed by Nos. 2, 3 and 4 and ties the Nut in the ordinary way.

The dancers then form into line and "step," the leader, in the middle, holding up the Nut in his right hand well above his head (8 bars).

This concludes the dance.

NOTATION.

MOVEMENTS.

Introduction (*see* p. 84).

Fig. 1. Single-Guard (*see* p. 90).

Fig. 2. The Nut (*see* p. 90).

Fig. 1. Single-Guard (*see* p. 90).

Fig. 3. Three-and-Two (*see* p. 91).

Figs. 2 and 1. The Nut and Single-Guard.

Fig. 4. Turn-In (*see* p. 92).

Figs. 2 and 1. The Nut and Single-Guard.

Fig. 5. Follow-We (*see* p. 92).

Figs. 2 and 1. The Nut and Single-Guard.

Fig. 6. Changy (*see* p. 92).

Figs. 2 and 1. The Nut and Single-Guard.

Fig. 7. Tumble (*see* p. 93).

Figs. 2 and 1. The Nut and Single-Guard.

Fig. 8. Figure Eight (*see* p. 94).

Figs. 2 and 1. The Nut and Single-Guard.

Fig. 9. Raffally (*see* p. 94).

Figs. 2 and 1. The Nut and Single-Guard.

Fig. 10. The Prince of Wales (*see* p. 95).

Figs. 2 and 1. The Nut and Single-Guard.

Fig. 11. Doctor Cook (*see* p. 96).

Figs. 2 and 1. The Nut and Single-Guard.

Fig. 12. Fixy (*see* p. 97).

Figs. 2 and 1. The Nut and Single-Guard.

Fig. 13. The Old Fiddler (*see* p. 98).

- Figs. 2 and 1. The Nut and Single-Guard.
 Fig. 14. Doctor Parry (*see* p. 101).
 Figs. 2 and 1. The Nut and Single-Guard.
 Fig. 15. Waves (*see* p. 101).
 Figs. 2 and 1. The Nut and Single-Guard.
 Fig. 16. Double-Guard (*see* p. 101).
 Figs. 2 and 1. The Nut and Single-Guard.
 Fig. 17. Face-Up (*see* p. 101).
 Fig. 2. The Nut.
 Form up in line and exhibit Nut (*see* p. 102).
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THE HORN DANCE, ABBOTS BROMLEY.
(From a photograph taken by Mr. Alfred Parker in September, 1893.)

CHAPTER III.

THE ABBOTS BROMLEY HORN-DANCE.

THERE are ten performers, six dancers, a fool, Maid Marian, a hobby-horse, and a boy carrying a bow and arrow. These are accompanied by a musician, who plays an accordion, and a boy with a triangle.

Each dancer carries a pair of reindeer horns of great size, some of which weigh between 80 and 90 pounds apiece. The antlers borne by the first three dancers are painted a white or cream colour, the remaining three a dark blue. The horns are set in a wooden counterfeit skull, from which depends a short wooden pole or handle about eighteen inches long. Each dancer bears the head in front of him, and supports it by grasping the handle with his right hand and balancing the horns with his left.

The fool has a stick with a bladder attached to it; Maid Marian who, as usual, is impersonated by a man dressed in woman's clothes, carries a wooden ladle which is used to collect money; and the boy holds a bow and arrow which he clicks together in time with the music. The form of the hobby-horse is shown in the accompanying photograph. The head is made of wood, painted, and furnished with a hairy mane. The lower jaw is attached to the upper by a hinge which is worked by a string so that the rider can snap the jaws together in time with the music.

The actual dresses now worn by the performers (*see* photograph) are copies, more or less exact, of some that were devised by a local resident about twenty-five or thirty years ago. As, therefore, there is no traditional authority for them, there is no need to describe them in detail.

THE MUSIC.

There is no special or traditional tune for the dance. The musician told me that any country-dance air would serve, provided that it was played in the proper time (in Common Time $\text{♩} = 108$). When I saw the dance performed two tunes

only were played, "Yankee Doodle" and the following simple little melody:—



In a letter written in 1893 by the vicar of the parish (*see* "Folk-Lore Journal," vol. iv., p. 172), it is stated that a special tune used to be played for the horn dance by a man with a fiddle, and within the memory of some then living, but that all efforts to recover it had failed.

THE STEP.

The step is very similar to the normal country-dance step. It is an easy, rhythmical, graceful and springy walking movement, executed entirely on the ball of the foot, and in a jaunty manner which is highly characteristic and extremely engaging. The performers hold themselves erect, heads up and backs straight, bear themselves with dignity and preserve a grave demeanour. The steps fall on the first and middle beats of the bar throughout the dance, with one trifling exception presently to be explained.

The dance is performed annually on the Monday in the Wakes week, that is on the day following the first Sunday after the fourth of September. The horns and other properties are in the custody of the Vicar and are kept in the church tower.

There is a tradition that at one time the dance used to be performed on certain Sunday mornings in front of the church porch, and a collection made for the poor. The earliest account of the dance is, probably, that given by Dr. Plot in his "Natural History of Staffordshire" (1686). As this is of great interest it will bear quotation in full:—

"At Abbots, or now rather Pagets Bromley, they had also, within memory, a sort of sport, which they celebrated at

Christmas (on New-year and Twelfth-day) call'd the Hobby-horse dance, from a person that carryed the image of a horse between his legs, made of thin boards, and in his hand a bow and arrow, which passing through a hole in the bow, and stopping upon a sholder it had in it, he made a snapping noise as he drew it to and fro, keeping time with the Music : with this man danced six others, carrying on their shoulders as many Rain deers heads, 3 of them painted white, and 3 red, with the Armes of the cheif families (viz. of Paget, Bagot, and Wells) to whom the revenews of the Town cheifly belonged, depicted on the palms of them, with which they danced the Hays, and other Country dances. To this Hobby-horse dance there also belong'd a pot, which was kept by turnes, by 4 or 5 of the cheif of the Town, whom they call'd Reeves, who provided Cakes and Ale to put in this pot ; all people who had any kindness for the good intent of the Institution of the sport, giving pence a piece for themselves and families ; and so forraigners too, that came to see it : with which Mony (the charge of the Cakes and Ale being defrayed) they not only repaired their Church but kept their poore too : which charges are not now perhaps so cheerfully boarn."

Interesting as this account is, the words " within memory," implying that Dr. Plot wrote from his own or others' recollections, and these of no very recent date, render inference as to subsequent changes in the custom, based on omissions and differences of detail in his description, somewhat precarious.

On the one hand, however, it will be noticed that the dance was performed at Christmas time ; that the bow was carried by the rider of the hobby-horse ; that the horns were borne on the shoulders instead of in the hands of the dancers ; and that no mention is made either of a fool or of Maid Marian.

On the other hand we find that the bearer of the bow and arrow still makes the snapping noise " keeping time with the Music " ; that the number of the dancers is the same ; and that the dance itself has changed very little. For the Hays

evidently refers to the serpentine movement which is the chief and the most characteristic feature of the modern dance; while the second evolution, "All-Together," is, of course, a well known country-dance figure. It is greatly to be regretted that Dr. Plot made no reference to the music nor to the costumes worn by the dancers.

Other accounts of the dance will be found in P. H. Ditchfield's "Old English Customs," p. 139, and in "The Folk-Lore Journal," vol. iv., p. 172, and vol. vii., p. 382.

THE DANCE.

The performers stand in single file, one behind the other, headed by the leader, and in the following order:—

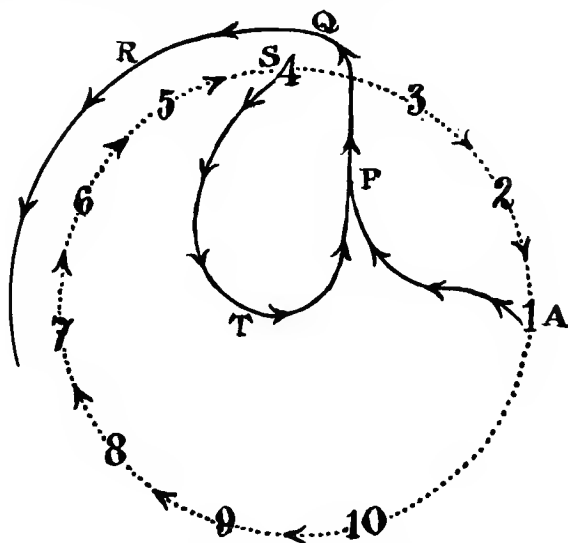
- | | | |
|-----|---|-------------------------|
| 1. | } | Dancers carrying horns. |
| 2. | | |
| 3. | | |
| 4. | | |
| 5. | | |
| 6. | } | |
| 7. | | |
| 8. | | |
| 9. | | |
| 10. | | The Fool. |

Led by No. 1, they first move forward a few yards in a straight line and then describe a circular or elliptic track in either direction, say, clockwise. If space permits, the circle should be large enough to allow of a clear space of at least ten yards between the head and tail of the procession.

After completing one or more revolutions, the leader suddenly turns inwards, and faces No. 2. Poising himself for a moment, while taking two or three short steps backward, he then passes between Nos. 3 and 4, turns sharply to his left, dances close to and outside the rest of the dancers, and initiates a new circular movement in the reverse direction, counter-clockwise.

Immediately No. 1 faces No. 2, No. 4, followed by those behind him, moves inwards to his right along the track

shown in the diagram, shaping his course and regulating his pace so that he falls in naturally behind No. 3:—



The dotted line in the above diagram shows the original track. A is the point where the leader doubles back and faces No. 2; and A P Q R the course along which he then proceeds, followed, as far as P, by Nos. 2 and 3 and, subsequently, by the rest of the procession.

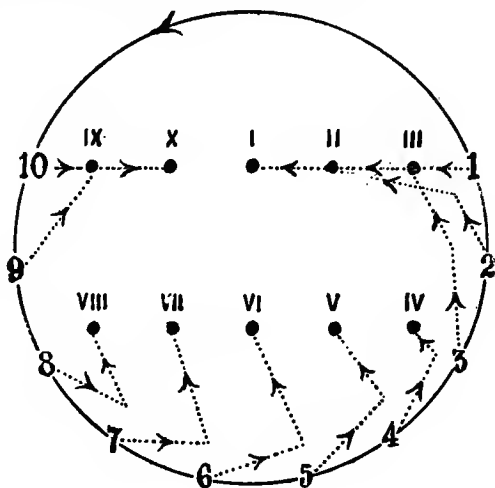
No. 4, with those behind him, moves along the line S T P Q R joining No. 1's track at P at the moment when No. 3 has just passed by. The success of the evolution very largely depends upon the skill with which No. 4 shapes his course and orders his pace.

These circular and serpentine movements are repeated, in alternation, as often as the leader elects. He then calls "All-Together," turns sharply to his left (*i.e.*, if he is going round clockwise; otherwise, to his right) and, followed by Nos. 2 and 3, proceeds in a straight line across the circle, as

shown in the diagram. Simultaneously, Nos. 4, 5, 6, 7 and 8 edge towards the left until they are in a straight line parallel to and about five yards away from the path described by the leader. When the latter is opposite to No. 6, all, except Nos. 9 and 10, halt and make a quarter turn inwards, so that Nos. 1, 2 and 3 face one way and Nos. 4, 5, 6, 7 and 8 in the opposite direction.

Immediately No. 1 initiates this movement, Nos. 10 and 9 make a half turn to their left and, bearing to the right, dance towards and meet No. 1; whereupon they both turn inwards and face, respectively, Nos. 7 and 8.

The dancers are now in two parallel lines facing each other, as shown in the following diagram :—



giving

| | | | | |
|---|----|---|---|---|
| 9 | 10 | 1 | 2 | 3 |
| ∨ | ∨ | ∨ | ∨ | ∨ |
| ^ | ^ | ^ | ^ | ^ |
| 8 | 7 | 6 | 5 | 4 |

Standing in this position the two lines of dancers wait until the beginning of the next strain of the music. They then move forward and meet; each dancer beginning with his left foot, taking three steps forward and then, instead of a fourth step, throwing his right leg forward, while he swings both hands forward and upward (two bars).

They then take four steps backward to their places, beginning with right feet (two bars).

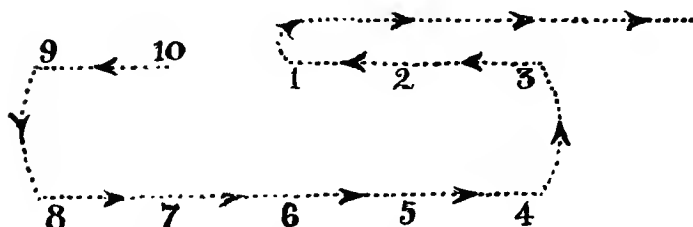
These forward and backward movements are then repeated twice (eight bars).

The two lines of dancers now cross over and change sides, partners passing left shoulder to left shoulder, turning inwards and facing each other (four bars).

All the above movements are then repeated in the reverse direction; and this brings the dancers back to their original positions (sixteen bars, *i.e.*, thirty-two bars in all).

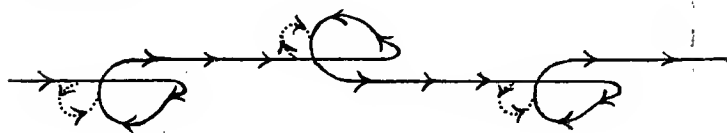
This concludes the figure, which is repeated or not at the leader's discretion. On its conclusion the dancers form up in single file and begin the dance over again.

To form line the leader faces outward, turns sharply to his right, followed by Nos. 2 and 3; No. 4, followed by Nos. 5, 6 7 and 8, falls in behind No. 3; while No. 9, with No. 10 behind him, follows No. 8.



The above movements are executed whenever the dancers perform in a stationary position before a special audience. When, however, they are proceeding from one "stand" to

another they dance in the way shown in the following diagram :—



The unbroken line shows the track taken by Nos. 1, 2, and 3; whenever No. 4, with those behind him, follows a different course the latter is indicated by a dotted line.

